



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

E. d. T 5018.96.537

Harvard College Library

THE GIFT OF
GINN AND COMPANY
DECEMBER 26, 1923



3 2044 102 870 938



THE NORMAL MED. NINE

II

THE SEVEN



THE
NORMAL MUSIC COURSE
IN THE SCHOOLROOM.

BEING A PRACTICAL EXPOSITION OF

The Normal Music Course,

TOGETHER WITH ITS COMPLEMENTAL SERIES,

The Cecilian Series of Study and Song,

By JOHN W. TUFTS,

DESIGNED TO AID THOSE WHO TEACH VOCAL MUSIC.

BY

FREDERIC A. LYMAN,

DIRECTOR OF MUSIC IN PUBLIC SCHOOLS, SYRACUSE, N. Y.

"I hold no truer truth obtainable by man than comes of music." — BROWNING.



SILVER, BURDETT AND COMPANY,

NEW YORK BOSTON CHICAGO

1896.

[1018.96.537]

HARVARD COLLEGE LIBRARY
CH. 1, 96
GINN AND COMPANY
MAY 26, 1926

Copyright, 1896,
BY SILVER, BURDETT AND COMPANY.

University Press :
JOHN WILSON AND SON, CAMBRIDGE, U. S. A.

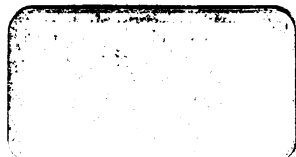
TO

THE MANY TEACHERS WHO ARE ENDEAVORING
TO KNOW AND TO PRESENT THE
TRUTH IN MUSIC.

Edw. T 5018.96.537

Harvard College Library

THE GIFT OF
GINN AND COMPANY
DECEMBER 26, 1923





3 2044 102 870 938

THE NORMAL MUSIC COURSE

IN

THE SCHOOLROOM.

CHAPTER IV.

	PAGE
DRILL-WORK IN PRIMARY GRADES	33
1. Observations respecting drill-work. — 2. How to begin. — 3. Pure enunciation. — 4. Dictating sounds. — 5. Teaching by contrast. — 6. How to keep pupils active. — 7. Pointing, from representation, to follow dictation. — 8. The divided scale. — 9. Individual work. — 10. How one should meet the study of time. — 11. Steps in teaching of time. — 12. Object of the teaching of time. — 13. Syncopation. — 14. Summary of chapter.	

CHAPTER V.

DRILL-WORK IN GRAMMAR GRADES	45
1. Warning. — 2. Study of <i>tune</i> from Second Series of Charts. — 3. Comparison of Graphic Modulator and pages 2 and 8. — 4. Chromatic drill: sharps. — 5. Chromatic drill: flats. — 6. Simplicity of chromatic drill with diagrams. — 7. Interpretation of terms "sharp" and "flat." — 8. Tables for chromatic drill. — 9. Summary of chromatics. — 10. Proper study of minor scales. — 11. Table for preliminary drill. — 12. Doing and naming the minor scales. — 13. How to drill for the minor scales. — 14. Summary of minor scales. — 15. How practise Second Time Chart. — 16. How practise Third Time Chart. — 17. Summary of the time language.	

CHAPTER VI.

ONE-VOICE EXERCISES	60
1. What the study of one-voice exercises will reveal. — 2. Uniting <i>tune</i> and <i>time</i> . — 3. Necessity of carefully prepared drill-work. — 4. Exercises in three-part measures. — 5. Danger in stopping a class while singing. — 6. After rapidity is obtained, work for finish. — 7. Exercises in key of G. — 8. Beginning of second year work. — 9. Short lessons. — 10. First use of book. — 11. First Reader: limit of time for Part I., and some features of Part II. — 12. Exercises containing peculiar problems. — 13. Limit of time for First Series of Charts and First Reader. — 14. Beginning of exercises on Second Series of Charts. — 15. Second Reader. — 16. Exercises corresponding to Third Time Chart. — 17. Importance of discriminating between rates of speed. — 18. Something regarding song-drill. — 19. Proper value of one-voice exercises. — 20. Partial list of problems in the one-voice exercises of Second Reader.	

CHAPTER VII.

	PAGE
PART EXERCISES	74
1. Points regarding part singing. — 2. Classification of voices. — 3. Preparatory drill for two-part singing. — 4. Taking the key, or sounding of exercises. — 5. Two-part exercises of the First Reader. — 6. Two-part exercises of Second Series of Charts. — 7. A few hints relative to the music of the Second Reader. — 8. Three-part exercises of Second Series of Charts. — 9. Three-part exercises of Second Reader containing chromatic problems. — 10. First sixty pages of Introductory Third Reader. — 11. Exercises 101 to 131 Introductory Third Reader. — 12. Exercises 131 to 163 Introductory Third Reader. — 13. Exercises 163 to end of Introductory Third Reader. — 14. Exercises for soprano, alto, and bass. — 15. Chart exercises for mixed voices. — 16. Third Reader for Mixed Voices. — 17. Summary of part singing.	

CHAPTER VIII.

VOICE TRAINING AND VOCAL DRILL	91
1. The danger of narrow-minded vocal teachers. — 2. A little regarding the anatomy of singing. — 3. The child's voice at time of change. — 4. Value of distinct articulation. — 5. Ways to obtain it. — 6. Practical exercises for vocal drill. — 7. Enunciation proceeds from habit. — 8. Table of difficult words. — 9. Monotoning and chanting. — 10. General suggestions.	

CHAPTER IX.

CONDUCTING	100
1. Upon methods of conducting. — 2. The conductor. — 3. Conducting and the conducted. — 4. Conducting of adult choruses. — 5. The people who sing in these choruses. — 6. Conducting from a broad basis. — 7. School exhibitions, programmes, etc.	

CHAPTER X.

DEVICES AND MAXIMS	107
1. Some reasons for the appearance of the chapter. — 2. Devices in the teaching of sounds. — 3. Maxims. — 4. Devices in the teaching of time or measure. — 5. Maxims. — 6. General devices. — 7. Maxims.	

Part II.

THEORETICAL HELPS.

CHAPTER XI.

	PAGE
INDIVIDUAL EFFORT	113

1. Is individual effort necessary? — 2. Reason for the teaching of music in the public school. — 3. Comparison of music with other studies. — 4. Music study should be met as other studies. — 5. How begin to get individual work. — 6. Practice as well as preach. — 7. Need of moral courage. — 8. A note of warning. — 9. Summary of chapter.

CHAPTER XII.

TEACHER AND PUPIL	120
-----------------------------	-----

1. Influence of a teacher. — 2. Rules to help a teacher. — 3. Teach pupils to think. — 4. Motive of a teacher. — 5. How to know children. — 6. What has a teacher to teach in music? — 7. What does it mean to give a lesson? — 8. Hearing recitations. — 9. Before beginning a lesson in music. — 10. Rules to help pupils. — 11. Girls and boys should be taught to feel the importance of hard work. — 12. Taking lessons. — 13. Importance of coming into contact with the world. — 14. Pupils should place confidence in the teacher. — 15. Relation of music to other studies. — 16. Teachers should criticise themselves.

CHAPTER XIII.

MUSICAL FORM	130
------------------------	-----

1. The object of this chapter. — 2. What may we understand by form? — 3. Counterpoint. — 4. Motives and figures. — 5. Phrases. — 6. Arguments against unjust criticisms of the Normal Music Course. — 7. What is phrasing? — 8. Sections. — 9. Periods. — 10. Modulation. — 11. Imitation. — 12. Sequences. — 13. Cadences. — 14. The choral. — 15. The sonata form. — 16. Purpose of the Normal Music Course

CONTENTS.

xi

CHAPTER XIV.

	PAGE
MUSICAL SUGGESTIVENESS	147
1. High-sounding titles. — 2. Music does not present realities, but suggestions. — 3. What it means to be a musician. — 4. The First Reader a <i>suggestive</i> book. — 5. Thought <i>versus</i> mechanism. — 6. Some hints at suggestion. — 7. Suggestion through form. — 8. Suggestiveness of the Introductory Third Reader. — 9. Suggestiveness from a broad standpoint.	

CHAPTER XV.

MUSICAL ÆSTHETICISM	155
1. "Pretty music." — 2. The performer and listener. — 3. Shallow criticism. — 4. Art should be a copy of Nature. — 5. The delight that comes from music. — 6. Music and text. — 7. Seeing into music. — 8. Music a help to the cultivation of the emotions.	

CHAPTER XVI.

EXPRESSION	161
1. About expression. — 2. Teaching it. — 3. Meaning of melodies. — 4. Why a musician interprets rightly. — 5. Hints upon the study of expression. — 6. Musical performance. — 7. The expression of chromatic tones. — 8. Expression through accent of repeated notes. — 9. Expression by the means of syncopation. — 10. Expression through discord. — 11. Realization of the beautiful. — 12. Can children learn to sing with expression?	

Part III.

CHAPTER XVII.

THE CECILIAN SERIES OF STUDY AND SONG	169
<hr/>	
GLOSSARY OF MUSICAL TERMS	181

Part I.

PRACTICAL HELPS.

CHAPTER I.

PLAN OF WORK.

Marshall thy notions into a handsome method. One will carry twice more weight trussed and packed up into bundles, than when it lies, untoward, flapping and hanging about his shoulders. Things orderly fardled up under the head are most portable.

THOMAS FULLER.

THE teaching of any subject, be it science, language, or art, involves two questions: "What shall I teach?" "How begin?"

A *plan* of work is therefore necessary.

A teacher who fails to formulate rarely attains complete success.

Results do not balance the amount of energy expended in drill-work.

The logical development of principles is broken, and difficulties precede comparatively easy work.

Let us confer, together then, in so laying our plan that our reward may be easy progression, step by step, and the ability to foresee and conquer emergencies.

2. *To the Regular Teacher.* — Let me urge you to survey your intentions very carefully, trying to single out the little problems that may give most trouble. Make a note of these, and study them often. You must be prepared to say unflinchingly, "I have mastered my prejudice or fear, and am now ready to present music to the class to the best of my ability." Having conquered *yourself*, half the battle is fought. It will be an important gain if you can early make out the work for each week of the term; but if this seems impossible, you must surely decide upon a limit for the term. Set a bound; then if more can be done in a

satisfactory manner, well and good. So much for the regular teacher, who has no supervisor to give suggestions and aid.

3. *To the Special Teacher.* — If you are a supervisor or special teacher of the work, all that has been mentioned, besides a score of other duties, will fall to your lot. Your task will be two-fold, — that of supervision and actual class teaching. Many teachers can attend to the latter part well, but lack the needed executive ability to command a body of teachers and pupils. On the other hand, the reverse is sometimes true. One must be well acquainted with his speciality; must know how to deal with teachers and children of all nationalities and creeds; must command respect; must know human nature. There are many different minds and fancies to suit. You will be an exceptional teacher, in an exceptional community, if you succeed in pleasing every one, and at all times. Do not attempt it, for you will end by suiting no one. Each regular teacher is responsible for the results of his class; a supervisor is held accountable for the success of a community. Regular teachers must be made to feel the responsibility of their own respective classes. The supervisor must help them to feel it. Can this be done in a way that shall command and at the same time encourage? If so, given a proper knowledge of the subject one is attempting to teach, and the right material, he or she will succeed.

4. You are located in a city which enjoys a good system of graded schools? Eventually, graded work in music, as in other branches, must be obtained. Do not attempt to grade it for the first term or year, but begin with all classes at the fountain head, — the major scale, — and work up as fast as possible. As each term rolls by, fix the limits of one grade, — two if possible, — until after a series of years you can realize what it means to have carefully graded work in music, as in other subjects.

It is necessary that one keep the work well in hand, — *i. e.*, know the weak places and be able to strengthen them, settle all difficulties with dispatch, and give suggestions that shall be of value to teachers. Again, a supervisor must show teachers how to teach. At first it may be a difficult matter to interest some, or to make them understand that they *can* teach music. By using good judgment you may, in the course of a few weeks, get all teachers started. When this has been done, the next step will be to tell the teachers that you will expect them to give lessons in your presence whenever you desire it. Quite often more substantial help may be given

a teacher after having seen him teach for a few moments than might be proffered in a dozen lessons given by yourself. Many regular teachers cannot, or profess they cannot, see it in this light, — hence your difficulty.

5. Adverse criticisms should not be given a teacher openly, before his class, even though he be guilty of gross misdemeanor. Either write your criticism and present it to the teacher, or give it at a time when the class is not present to listen. So may you be able to manage your work of supervision, coupled with teaching, successfully, and in conformity with the best plans of experienced superintendents and educators.

6. Meetings of the teachers, for the study of music, should be regularly called.

A person cannot teach what he does not know; therefore, not only give each teacher an opportunity to know, but require him to become familiar with, the material he is to present.

Upon assuming the duties of supervisor in a new field, call all the teachers together, and lay your plan as definitely as possible before them. As time goes on, call smaller divisions together, eventually coming down to grade work.

Strive to impress upon each teacher the fact that it is necessary to know, not alone his particular grade of work, but that which precedes and follows, as well. Too many regular teachers labor under the impression that all they need know is their own one little grade of work.

Such teachers will become extremely narrow-minded if allowed to cherish this thought.

7. The school-room is the workshop for discipline, therefore do not disconcert the plans of the regular teacher by hap-hazard visitations. Set apart a time in which to visit each school. Be there promptly, and go prepared to help, not to grumble.

On the other hand, when the programme is made, the regular teacher should be just as prompt in executing whatever is desired of him by the supervisor. The class should be in readiness, so that no time need be lost. "Order is Heaven's first law," and must be maintained with grave consideration if we would hope to see no obstructions thrown in our pathway.

8. Work for some definite point each term. Those just beginning are anxious to do too much in a short time, and, not seeing the realized results, become disheartened. Learn to pick and choose, not attempting

to cover all the ground in too short a time. Keep at an object until it is understood. Hold it fast by frequent review, and add other vital points from time to time, as you see that teachers and pupils are ready for them. Much damage is often done to an orchard, by setting the young trees at too close range. Given plenty of room for expansion, with soil for nourishment, musical ideas will become developed in the minds of the young. By having a few things at a time, and in small parcels, they will be more sure to retain and put them to use. It is said that Xerxes counted his vast army by enclosing his men in pens, each one to hold so many soldiers. By this bit of wisdom he was enabled to count his large numbers in a short time. Corral your thoughts into order; subject them to rigid discipline; have a method and an aim before you, and try to see the end from the beginning. Do not trust too much to dogmatic theories, but prove your plan from day to day, week to week, month to month. Being confident that you are right, do not allow yourself to be dissuaded from your standpoint. If, however, after due consideration, you see an error, do not be ashamed to confess it, for herein is strength displayed.

9. Cultivate the acquaintance of your superintendent and fellow-teachers. Learn to know them; show them that you are in sympathy with them and their work. Reciprocity will follow as a matter of course. Whenever it is possible, show your constituents that you are teaching music on a plan: that plan, one by which all regular teachers may become at once learners and teachers. Impress upon them that music means more than the mere singing, in a parrot-like manner, of a few worn-out songs; that it is a necessary part of the modern school-life, and, moreover, is bound to make its presence felt, notwithstanding any opposition that may be shown to it.

As a large majority of recruits for the teaching force are drawn from members of normal and training classes, see that these classes receive the best possible instruction that you are capable of giving. Let them do actual work with children, and hold them responsible for this, as in all other studies. Thus your school fabric will be strengthened. When these pupils shall have become teachers, they will know how to present music as well as other branches.

10. At the beginning of your year's work, it is important to arrange a detailed course of study for your schools. After that course has been made, see that each teacher knows exactly what and how much drill-work

he is to give, what exercises and songs he is to teach, and where these are to be found. In arranging such a course of study, you will find "A Standard Course of Study in Vocal Music for Schools"¹ an invaluable guide. This Course is endorsed by the Faculty of the Vocal Music Department of The American Institute of Normal Methods, and embodies the results of years of experience on the part of many successful special music teachers. It indicates in detail the work that can most advantageously be accomplished in each year, and offers many helpful suggestions concerning the best manner of carrying on such work.

A few general suggestions regarding the sequence in which the books and charts can most advantageously be used, may not be out of place at this juncture.

11. The material of the Normal Music Course, proper, is as follows: —

First Series of Charts.	Second Reader (Parts I. and II).
First Rhythmic Chart.	Introductory Third Reader.
First Reader (Parts I., II., and III.).	Third Reader (Mixed Voices).
Second Series of Charts.	Third Reader (Unchanged Voices).
Second and Third Rhythmic Charts.	

Each of these Readers is a text-book of music, with problems calculated to train pupils to *think music*. They are not mere compilations of songs for no definite purpose. There is a central idea in each little exercise and song.

Besides the regular course, the following supplementary books may be used to good advantage: —

The High School Collection.
The Euterpean.
The Aœdean.

Also, Books I., II., III., and IV., Cecilian Series. (These four latter books have lately been issued, and form a most desirable set of supple-

¹ Published by Silver, Burdett & Company.

mentary books to the Normal Music Course. They are of entirely new and fresh material. In some cities they are being used in connection with, or in place of, the Normal Music Course.)

The First Series of Charts, First Rhythmic Chart (Undivided Pulsations), and First Reader are intended for study during the first three years of school. The Second Series of Charts, Second and Third Rhythmic Charts, and Second Reader, Parts I. and II., furnish material for from two to three years more. The Introductory Third Reader, which should follow the Second Reader, does duty for two years. The Third Reader for Mixed Voices, or the Third Reader for Unchanged Voices, which completes the course of text-books, is to be used one year. Reckoning the maximum number of years, we find it to be nine, which is the average time allotted to the Grammar School Course throughout the country. Each book should be completed before a new one is attempted, as each page has something new to say, and is an essential preparation for what follows.

Bear in mind, however, that it is not an absolute necessity that the exact time here given be consumed in the study of the several books and charts. It is but an average, and must be so considered.

12. Some supervisors, when entering a new place to introduce music in the public schools, make a great mistake in beginning at the top (upper classes) to show results. See that a firm foundation is laid at the threshold of school-life; put your best efforts into primary work, for a couple of years at least.

No plan would be complete without an attempt at an outline of the Normal Music Course, giving some of the important features in their proper order.

13. First Series of Charts.

After certain things in tune and time have been studied (explanation will be made in succeeding chapters), pupils may begin to read the exercises on this chart. The melodies (all in one part) are the simplest problems in tune and time, and are introduced in nine different keys. They should be studied in the following order, C, G, D, F, A, B flat, E flat, E, and A flat.

First Reader. — This book may well be styled the SUGGESTIVE READER.

Part I. contains exercises of a similar nature to those on the chart just

mentioned. They are more exhaustive, and the problems are very numerous. The prominent idea underlying this book, as well as the whole series, is that of *melody*. It is a book of educational and musical melodies. Modulation is suggested, both from major to major, and major to minor keys. The melodies are largely conjunct, — *i. e.*, without skip. This is a strong feature, inasmuch as it makes the suggestion of harmony greater.

Part II. contains harder melodic difficulties. All kinds of intervals, aside from chromatic, are used and developed to their fullest extent. At page 78 the two-voice exercises begin. These are beautiful and instructive. One feature should be noticed. As no chromatics are introduced until the second series of charts, all modulations in the songs of this book must be effected without their use. It is not an easy thing to write songs containing modulations without them, but the author has succeeded most admirably.

Part III. contains a few unique songs, with added piano accompaniment.

14. Second Series of Charts.

At page 1 we open to the Graphic Modulator, showing at once the relative and positive pitches of each sound in the tonal series, also the position of every tone, whether diatonic or chromatic. Pages 2 and 8 give staff representations of the nine keys. Page 12 is for chromatic study. All possible chromatic combinations may be worked out from these diagrams.

Pages 13 and 14 are devoted to the study of minor scales. Exercises 1 to 30, inclusive, illustrate all the ordinary divisions of the pulse, and, as such, are exceedingly valuable as an introduction to the Second Reader. The remainder of the chart contains exercises in two and three parts.

Second Reader. — Exercises 1 to 240 and songs Nos. 1 to 36, inclusive, are in one part. In these exercises all known difficulties in tune and time may be studied. In this book, modulation is suggested and made, but nothing is said about it. Exercises 241 to 350 and songs Nos. 37 to 63, inclusive, are written in two parts. Exercises 351 to 437 and songs Nos. 64 to 90, inclusive, are written in three parts for unchanged voices. Exercises 438 to 498 and songs Nos. 91 to 121, inclusive, are for three parts with F clef.

15. Introductory Third Reader. — Exercises 1 to 100, inclusive, are designed to complete the work begun in the Second Reader.

These exercises contain harder chromatic difficulties, as well as more discordant combinations, chiefly of a diatonic nature. Exercises 101 to 130, inclusive, are *representative* chromatic studies. The chromatics are not only expressed, but named. All forms of the minor scales are treated in Exercises 131 to 163. Modulations, made, named, and expressed, claim the student's attention during the remainder of the book. Both diatonic and chromatic modulation is well exemplified in the most practical manner. At the very end of the book, several pages are devoted to complete tables of intervals, written and named in the key of C major, as well as to the enharmonic changes. The major and minor keys are also written.

This book may well be called the REPRESENTATIVE READER.

16. Third Reader (Mixed Voices).

Exercises 1 to 92 contain practical modulations from every note, natural, sharp, and flat. The exercises which follow, written in three parts, with F clef, bring into play all former difficulties, besides many new ones, chiefly those of musical form and construction, as well as harmonic difficulties. The keys of B, F sharp, D flat, and G flat major are introduced. Exercises in minor keys are more abundant.

Third Reader (Unchanged Voices).

This book answers to the one just mentioned, except that it is better adapted for schools consisting of girls only, or at least those schools where unchanged voices appear. The general make-up of the book is similar.

17. Supplementary Books. — THE *ACÆDEAN* is a superb collection of trios and quartets from all the best sources, arranged for unchanged voices. The book is an admirable supplement to the Third Reader for Unchanged Voices, and may be used to good advantage in girls' high schools, seminaries, boarding-schools, and in female chorus societies. THE *HIGH SCHOOL COLLECTION*, prepared principally for four parts (soprano, alto, tenor, and bass), is a good book for advanced high schools, seminaries, colleges, normal schools, and choral societies. THE *EUTERPEAN* is a fine book, especially adapted to the wants and needs of high schools where music is being successfully taught. The great number and variety (secular, sacred, patriotic, etc.) of the selections should recommend it. No better book of its kind has ever been compiled.

18. The plan of the books has been discussed at some length. We will sum up the chapter by reducing the Course as a whole to its lowest terms,

thus showing, if possible, twelve of its strongest points over all others published.

1. Absence of rote songs, provision being made for these in a supplementary book.

2. Absence of explanations throughout the books and charts.

3. The presentation of the major scale in its entire and analytical forms.

4. The particularly unique manner in which the chromatic and minor scales are presented and represented.

5. The immense number and variety of exercises and songs ; there being eighteen hundred and sixty-five exercises and four hundred and eight songs in the course proper, exclusive of twenty-five songs in the appendix of the Third Reader for Mixed Voices.

6. The fact that the course was composed and compiled by one man, thus having one central idea running through it all.

7. The superior time-language.

8. The beautiful poems used for the songs.

9. Modulations suggested, made, expressed.

10. The outlining of all the principal musical forms.

11. The simplicity of plan, so that a child of the slowest intellect can comprehend it from step to step.

12. The scholarly way in which all the exercises and songs are written, there being no musical errors.

CHAPTER II.

TUNE.

The minor key has sometimes been termed the "artificial" key, as opposed to the major, or "natural," key; but the major is no more a natural than the minor is an artificial key, for both, being spontaneous, emanate from our very selves, and are above such classification as natural or artificial. — MORITZ HAUPTMANN.

BY *tune*, in this connection, we mean developed sound-sense, in distinction from rhythm, or time-sense.

We are in possession of a system of tonality, which, after the lapse of many hundred years, and at the expense of much thought from many learned men, has been perfected to such a high degree that all possible musical thoughts may be expressed within its limits. In order to appreciate what has been done to bring about this wonderful system of sounds, one must study musical history and biography, also musical philosophy. One must become acquainted with the changes wrought by Greeks and Romans. From them he must turn attention to the time of the Netherlandic and early French musicians, then trace the growth of musical thought from the seventeenth century down to the present time, finally following up the wonderful researches of those great modern explorers into the *sound world*, — Helmholtz, Tyndall, and Hauptmann, besides other men of more recent date. One can then begin to realize what a highly mechanical problem is the basis of this great art, MUSIC.

2. Thus, it may be seen that what Hauptmann, that prince of nineteenth-century theorists, says regarding the fact of a natural (?) scale, is but too true. Let us make no mistake in this matter, else we may be inclined to give all the glory to nature, letting the power of man's inventive brain go for nought. There are some educators of the present time who think that our so-called major scale is a "thing of nature;" that it comes to us direct from the world of nature. Why, then, did it not come in the

same way to the races of the Orient, to the Greeks, the Old Celtic folk, and others we might name,—each of whom has had, and some have to the present day, different scales? If it be a perfectly natural product, why do not the birds and other animals intone it, as well as human beings?

Be that as it may, we have a *major scale*, no matter from what source, and our task is to treat this wonderful bit of workmanship; so we will leave speculation and come to facts, which all may prove by the simple process of faithful trial.

3. When talking of the mechanical processes for the teaching of music in the public schools, two distinctions quite naturally suggest themselves: one, the teaching of *tune*, or *pitch*; the other, that of *time*, or *rhythm*.

A question often discussed by educators and those interested in the teaching of music is, "How much rote-singing should be done in the school-room?" Some claim that it would be better if two or more years were devoted to rote-work. They say that the little minds cannot be taught to *think in music*. Every teacher who has carried out the principles laid down in the Normal Music Course knows better. Why not say that little children cannot be taught to observe the difference between one shade of red and another; between two blocks and four blocks; between right and wrong? If music is different from other studies, let us inquire into the methods of teaching it, and see if we have used the principles underlying the presentation of other kindred subjects. When properly taught, a certain amount of rote-singing may be done to good advantage. The teacher should be a good singer, and one who can give a true rendition of a song. If a teacher has a naturally harsh and noisy voice, he must correct it before attempting to teach rote songs. As a means of teaching sight-singing, rote-singing has no direct value. It would be better that it should not be continued beyond the first or second year in school. A certain amount of good may be obtained from rote songs; a far greater amount may be received from choice thinking in musical exercises and songs.

4. Whether or not rote songs are used, the little folks should early be taught the tune of the major scale. How shall we begin? Let the teacher sing the scale with the numerals: 1, 2, 3, 4, 5, 6, 7, 8,—8, 7, 6, 5, 4, 3, 2, 1. Class will imitate. Do not sing *with*, but *for*, the pupils, having them listen intently. Sing the scale in a sprightly and elastic manner, also

slowly and steadily. Next sing the tune with the syllable, loo. Some will prefer to use the sol-fa syllables, do, re, mi, fa, etc. Do so if you wish, but early teach them to sing with loo, lo, lä, le, and other simple syllables. The unit of thought in sounds is the major scale. A wise carpenter builds a strong foundation upon which to rear his structure. So must we erect a simple yet powerful foundation in music. We must be very careful to sing the scale correctly, as the little minds will as readily grasp an improper as a proper method. As soon as the tune is learned, work in enunciation should begin. We cannot attach too much importance to this. Some suggestions in this line will be offered in the chapter on Drill-work, which also treats of the analysis of the scale, or the singing of separate sounds in the relation to the whole unit of thought.

5. Teachers, did you ever think what a wonderful thing the major scale is? None of us ever stop to realize its true value. It seems such a simple thing of itself. Just imagine the multiplicity of melodies that have been wrought from that simple little succession of eight sounds within the limits of an octave. There is no end of them. Upon examining carefully, we shall find that many of the world's greatest keepsakes in melody do not exceed the compass of one scale, one octave. Teach it carefully, sacredly, we might say; and as the area of thought enlarges, and we come to a knowledge of the possible intricacies that may be rung on the major scale, we shall then begin to appreciate its full value.

As illustrations of beautiful melodies written within the compass of an octave, reference is made to the following songs of the First Normal Music Reader: —

Page 21. Song at foot of page.

“ 68. “ “ “ “ “ “

Page 74. Song at top of page.

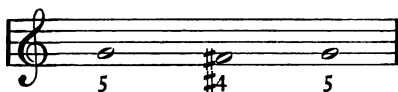
“ 59. Both songs.

There are many of the most charming melodies of Händel, Mozart, Schubert, and other great masters that come within the prescribed limits.

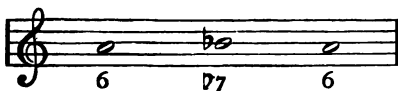
6. When our pupils have become well acquainted with the major scale, they should have an introduction to the chromatic scale.

This scale need not be studied in primary grades, as it is of no practical benefit to them. How shall we study it in the upper classes of the intermediate grades? Have pupils get the sound of G, second line of staff.

Teach them to think the sound as eight. Direct them to sing **eight**, seven, eight. Call the sounds **do, si, do, loo, ah, or any other syllables you choose.** Now let us represent what has been sung. This is the representation: —



and, when applied to the key of C major, the effect is that of a so-called chromatic, inasmuch as the sounds you have sung are also five, sharp four, five. Let us try another experiment. Have pupils sing the sound of A, second space of the staff. Think it as three; sing three, four, three. Call it mi, fa, mi. This is the representation: —



Do you see that you have learned to recognize two important musical effects, both by sound and sight? Can you find anything in the chromatic scale but these two effects? Very well; put in practice this little lesson, coupling with it the representations found on page 12 of the Second Series of Charts. There is no need of trying to teach the chromatic scale by rote, as it cannot be successfully done, — in fact, is of no practical value when once it *is* done. By using the parts of the major scale already named, one becomes familiar with their effects as they occur in the chromatic, or color, scale. Do not speak of a chromatic as an “accidental.” No composer of any ability ever employed the chromatic signs accidentally. He has a clear-cut design in mind, — that of suggesting a certain effect of tone-color, — and can accomplish his purpose only by using the sign in a specific manner. Imagine putting chromatics into a composition in a haphazard way! Although used in some instruction books, the term “accidental” is a misnomer, and should never be employed in a musical sense.

The chromatic scale, then, is known as the color scale. It need not be taught by imitation. All its effects are to be found in the major scale. Certain signs are used to represent chromatics.

7. There is one more scale about which we must speak: a wonderful creation, — the minor. In due time the study of it must be approached.

You will enjoy and appreciate its peculiar quality and quaintness, for without a good knowledge of minor effects, one cannot feel musically pathetic. It is a wonderfully suggestive scale, for it not only contains all that the major and chromatic scales do, but has in addition its own peculiar tonal value. Nearly all of the master minds in music have said some of their grandest and most beautiful thoughts in minor keys. A careful perusal of the most wonderful musical works written during the past two hundred or more years will at once reveal this fact.

Formerly, it was thought necessary to teach the minor scales by rote. This is folly, as any wise teacher knows. In the chapter on Drill-work a plan will be given which does away with rote work. Pages 13 and 14 of the Second Series of Charts contain the graphic and staff representation of the four minor scales,—viz., the *normal* or *original* minor, *harmonic*, *melodic*, and *combined* or *mixed* forms.

The summary of this chapter follows:—

1. All musical thoughts, aside from rhythmical effects, emanate from one of three scales,—viz., major, chromatic, or minor.
2. The major scale must be taught by imitation; the two others are an outgrowth of it, and as such do not need to be so taught.
3. Chromatics are foreign tones, and are introduced both in major and minor scales. They are represented by several different signs or characters.
4. The major scale always has a relative minor.
5. Both the major and its relative minor have the same signature.
6. The minor scale has four recognized forms.
7. It begins upon the sixth degree of its relative major.

Now that we have purchased the tools with which to solve all *tone problems*, let us, in like manner and with some more coin of the same description, stock up the second half of our store-house with time, or rhythm.

CHAPTER III.

TIME, OR MEASURE.

Music do I hear!
Ha! ha! Keep time: how sour sweet music is,
When time is broke, and no proportion kept!

SHAKESPEARE.

WHO has not admired the perfect and regular step of a well-drilled military company, as the men have marched proudly through the street? Have you been fortunate enough to see a well-practised boat-crew hard at work propelling a trim craft through the yielding water? If it has been a pleasure to see either, we may the more readily learn to appreciate the value of correct time-keeping, when applied to music. With clock-like precision move the feet of the company, and also the arms and bodies of the men composing the boat-crew. One false step or motion breaks the symmetry of the whole picture. So, in music, one little deviation from the strict law of regular motion destroys the equilibrium of the musical composition.

2. Music is divided into groups of regular recurring accents, some strong, others weak, known as measures,¹ the simplest kind being known as *two-part measures*. Examples of this sort are as numerous in nature as shells on the sea-shore. The examples just cited come under the head of this kind of measure. By looking sharp, we may see Dame Nature constantly rocking to and fro in well-regulated rhythms.

The waves of the sea, the swaying of the branches of trees, the galloping of a flying steed, and — to come to more homely illustrations — the act of chewing one's food, are all suggestions of simple two-part measures. Why suggest more scenes to the imagination? Possibly you have seen a half-

¹ By some the word "bar" is used for measure. The two terms have different meanings, and should not be confounded.

dozen beautiful illustrations of perfect regularity while I have been writing these few lines.

3. When children can *feel* time, and not till then, there will be little trouble in holding to a perfect regularity of movement. Not every one is endowed with this gift, hence the difficulty in awakening the slumbering natures of some children to a complete sense of it.

It is confidently believed that all children may be taught to think strict time, but it will need patience and perseverance on the part of both teacher and pupil to get some feeble minds to comprehend perfect unity.

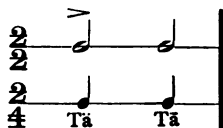
The subject of rhythm must first be taught apart from sounds. This enables the child to concentrate his whole attention upon the solution of perfect regularity of movement.

As an aid to the eye, suspend a metronome in full view of the class. As good a way as any is to hang it upon an armature, about one foot in length, attached to the wall or blackboard. This silent little monitor has helped more than one struggling victim to a knowledge of rhythm. Be careful that nothing come between the pupils and the suspended metronome, as the mind should be left free to act, unaided by any outside issues. The metronome is an absolute guide, therefore do not beat time, either with head, hands, or feet. To the sceptic we would say, Watch a class as it beats time. Each member of the class is looking at his nearest neighbor, therefore exactness is out of the question. Beating time, as it is done by the average teacher, is pernicious. It is only after pupils have learned the value of a strict movement that anything like conducting by the means of hand-beating should be done. The brain must first be taught to *think motion*, before the hand is *put into motion*.

4. Since it has been implied that two-part measures are everywhere to be found in nature, why not bring them into the school-room, where all may learn to observe?

Hang the metronome in place, using about three feet of string. Let it swing, at the same time drawing the attention of the class, in a silent manner, to it. Have your pupils say, *strong, weak*, as it swings to and fro in the manner implied by the meaning of the two words. When this has been done in a proper manner, use the time-names, Tā, Tā, both to be said in a short and incisive way, strongly aspirated. As in the study of tune, so now, no sign of what has been done should be shown until it is

first done correctly, thus keeping the normal principle in view during the study of time, as in all other studies. When perfect regularity has been established by many careful repetitions, name the measure, and show the sign of what has been done. Teacher should say, "Children, you have been thinking two-part measures, and they look like this."¹ (Teacher turns to the board, and hastily draws the following picture.)

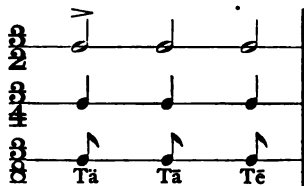


5. Three-part measures naturally follow two-part, then four-part and six-part measures follow in the wake.

Now we have to deal with an artificial kind of measure, therefore our task is more difficult.

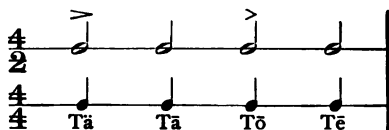
Three-part measures are not to be found in nature. They are a creation of man, and, as such, are somewhat on a level with the scale. Possibly the waltz, as danced in South Germany, is as good an illustration of this kind of measure as may be found. It is a graceful rhythm, denoting smoothness, and is in direct opposition to the steady character of two or four-part measures. It will take a much longer time for a class to master the feeling of three-part measures than of two-part. Go slowly and carefully in presenting them.

Shorten the metronome string to about two feet and one-half in length. Swing it, and have pupils say, "Strong, weak, weak." Tell them that this is known as a three-part measure. Change to time-names, using Tä, Tā, Tē. Tä is an expression of the strong accent, Tā and Tē of the two weak ones. Practice as in two-part measures. Then show sign of three-part measure as follows:—



¹ If you have a set of the time-charts published by Silver, Burdett, & Co., they will aid you very much, as you will not be obliged to use the blackboard.

6. Four-part measure may follow here, and should be studied in the same manner,—doing, naming, representing. Pupils will say, “Strong, weak, strong, weak,” making the first strong one much the stronger of the two. The time-names that follow are Tā, Tā, Tō, Tē. The sign is as follows: Teacher says, as he draws or points to representation, “Children, this is the way a four-part measure looks.”



Six-part measures need not be developed until Part II. of the First Reader is to be studied, hence the order of development will be treated in the chapter on Drill-work.

7. The time-names, in the hands of a skilful teacher, are of great value, and cannot be too highly recommended. If these are correctly used, every problem of time or rhythm within the measure may be solved. Do not study them as if they were an alphabet. Study one thing at a time, and when the force of this is clearly understood, add other features. Each time-name is an indication of the positive length and force of a certain sound. Unless pupils are realizing this, through the manner of saying them, a correct feeling for rhythm is not being awakened. No counting or beating of time will ever take the place of true thought. We are placed before pupils for the sole purpose of directing them to *think* for themselves. We should neglect no opportunity that may be offered, to make our classes appreciate the value of true time-keeping.

Only by practicing a perfectly rigid movement can our pupils learn, in later years, that sweeter lesson of expression which comes, in part, through variations of the regular recurring accents. Some of the most beautiful suggestions of music are its rhythmical ones. How sad to lose these suggestions by reason of badly regulated bits of rhythm! Berlioz, that great genius of rhythmical forms, says, “Rhythm itself seems to be one of the least cultivated parts of modern music.”

8. Much has been said for and against the use of a time-language. Many affirm that rhythm may just as well be taught by counting. I will ask you to think of two pictures that I am about to suggest, and judge for your-

selves. Here is a four-part measure, containing several hard rhythmical features. Look at it, and tell how any one could teach pupils, by counting, to think, unaided, the correct length of the several notes.



Here are four distinct thoughts within one, — *i. e.*, four bits of rhythm within a measure. Can it be counted in any way so that the pupil can think the relative length of each note? It may be learned by rote, but not by actual thought work. Refer to it once more, now that the time-names are placed underneath.



You will see that each time-name has a specific duty, — that of naming positive lengths. Nothing like guess-work need be done; imitative processes are thrown aside for realities.

Do not treat the study of time-names in a scornful manner, but bend your energies toward the solution of rhythmic difficulties, in the same spirit that prompts you to approach those of tune, and rest assured that when you yourself know and appreciate the full value of time, then will you be enabled to present it in as forcible a manner as the corresponding study of sounds.

When the simple combinations of two, three, and four-part measures have been studied, and the class has succeeded in thinking time regularly, the combination of tune and time should immediately follow. What pleasure is now in store for the children! They are to begin the actual reading of melodies, — sight-reading, we call it.

In the charts and books of the Normal Music Course, one will find enough suggestions to satisfy the most fastidious. What a world of beautiful problems in tune and time, each one somewhat different from all the others! They must be known, to be fully appreciated. No suggestions as

to the reading of these exercises, neither the make-up of them, will be given at this juncture. Teachers will find these in the chapters which follow.

The time-language, as originally used, was an invention of M. Aimé Paris, in the year 1829. Afterwards, it was used in connection with the Chevé System of Sight-Reading. Since that time other systems have adopted it, until now, with some modifications and changes, we find it an important feature of the Normal Music Course, — a most excellent thing when properly used. By its use the pupil is enabled to unravel any ordinary difficulty of rhythm.

Each person into whose hands this book may fall, is urged to make a careful study of the time-language.

It is believed that when the teachers of the present day have made a careful study of its principles, we may find a generation of pupils in our public schools who will be as ready to solve any rhythmical feature as they now are to solve tonal problems. Can your pupils do that now? As it is at present, in a majority of cases, the logical study of time or rhythm is entirely ignored. Many teachers spend hours on sounds, and but few minutes on time. The essence of heaven is harmony, and the essence of harmony is rhythm. Teachers, study and teach rhythm as much as musical tones. Give at least one half of your lesson to the solution of rhythmical difficulties, and then see if you do not have classes that hold within their ranks far more independent readers and thinkers of music.

9. From what has been said regarding the subject of Time, may we not deduce the following?

1. The study of time, or rhythm, is of full as much importance as tune, or musical tonality.

2. The only sure method of teaching it is by a correct use of the time-language and the swinging pendulum.

3. The most important kinds of measure are two, three, four, and six-part.

4. The pendulum is a sure guide to the eye in regulating an absolute rate of movement.

5. The awakening of the pupil to a proper feeling for accent, — this is what is implied in a systematic study of time.

CHAPTER IV.

DRILL-WORK IN PRIMARY GRADES.

The clay is moist and soft ; now, now make haste
And form the vessel, for the wheel turns fast.

Perseus, iii. 23.

A stream that may be easily stepped across at its well-head, becomes a mighty river on whose bosom a navy can repose. — *Anon.*

IT would be impossible to summarize all suggestions of needed drill-work within the confines of two chapters. As well attempt to concentrate the fine points of Charles Dickens's novels or Shakespeare's plays. Plans may be given, ways outlined, suggestions of principles dropped here and there. There will be a great diversity of conditions among the several teachers.

It is confidently hoped, however, that each will discover the underlying principles, and use or modify them in the way that shall secure the most good.

"Every [teacher] must be the architect of his own fortune." In order to be an unqualified success, each teacher must be *himself* when he steps into the schoolroom, and preparation is made to lead the minds of the learners.

Let us imagine ourselves this teacher. Here we are, placed in this large school-room, before this fine class of girls and boys, all anxiously awaiting the day's music-lesson. We will suppose them to be a class of first or second year pupils.

2. Do you notice that a boy sitting yonder is leaning over his desk? Do not say to him point-blank, "Sit erect," but fix your attention upon him, and await results. Why not speak to him, do you say? For the reason that it is better to govern by signs and looks, so far as it is possible, and thus save words. He will be very stupid indeed if he does not soon comprehend your wish. We will suppose, of course, that you have asked the class

at some former time to sit erect. If you have not, do so now. Sitting erect does not mean leaning back to the slant given in the average modern school-desk. The pupil should sit in such a position that the weight of the body is easily poised, and not lean backward or forward. When books are to be used, children should hold them in the left hand, nearly on a level with the chin, so that they may preserve the posture and readily see the teacher, provided he wish to give any little direction. All drill, of whatever kind, is useless unless it is done in a systematic and orderly manner. It takes a little more patience and time on the part of the teacher for the first few days of a term, but when once proper discipline of body has been secured, that of mind will follow with surprising rapidity. Bad discipline is productive of worse results. A teacher who fails to discipline well, fails in one of the most important directions. Say very little, and see that what you do say is heeded and carried out. Work silently and swiftly. The best disciplinarian is the one who is the most quiet about it. When you have secured the attention of every member of the class, you are ready to proceed with the lesson. Interesting work will hold them, and discipline will thus regulate itself. Perhaps the lesson to-day is to be upon scale singing and interval drill. Blow gently upon a C pitch-pipe. Have the pupils listen, and, at a signal from your hand or eye, let them sing the sound they hear, in a firm and distinct manner. The name of this sound is "eight." Tell them to sing "one." Now direct the class to sing the scale with the syllables, do, re, mi, etc., afterwards with syllables beginning with the liquid l, — *e. g.*, lō, lōō, lā, lē, law, and others. Teacher should next say, "Sing the names of the sounds." From these go to syllables beginning with t, b, z, v, k, d, etc. After using syllables with a prefixed consonant, try those in which the consonant is affixed, — *e. g.*, ōt, ōd, ēd, āx, etc. Finally, come to words that have a clean-cut consonant with which to begin and end, — *e. g.*, bit, but, dip, cat, vox, pick, jut, kink, and a score or more others. The careful observer will see that some of these syllables cannot be enunciated as fast as others. (Compare lōō and kink.) Do not attempt to sing them all in the same time. Regulate the speed to suit the combination. A little experience will help the teacher to determine this. This drill is for the immediate practice of enunciation, — one of the most desirable things in the schoolroom. The teacher must ever have in mind the following: the vowel sound must be carefully shaped with the mouth; the consonant

never has a sound, and therefore must be the more carefully shaped. "A vowel is a sound with a shape, whereas a consonant is simply a shape."

3. By insisting upon pure enunciation from the start, your class will the more easily think sounds when you begin dictation. Many times in the experience of the writer, have children sung the wrong tone, simply for the reason that they were making a very improper shape. Mumbling is many times an indication of "no thinking." Pure enunciation brings into subjection all the muscles of the face, lips, neck, etc. It prevents mumbling to a great extent, and saves many a repetition of questions on the part of the teacher.

Be careful that, in every word you utter, a good example is set.

If you fail to detect your own errors, do not expect to correct the faults of your class along this line.

4. Now for some hard thinking. Dictate very slowly the first table of exercises (page 1, First Series of Charts), calling the names 1, 2, 3, 4, etc., the pupils responding by singing the syllables do, re, mi, etc., or any you may wish. Do not allow the pupils to guess at a sound and sing three or four times *at* it. After having dictated the table slowly, do so again, much faster the second time, remembering, however, now and always, when you see that pupils are anticipating and thus getting ahead, to change the speed, or in some other way set them to thinking. If you succeed in doing this promptly it will help prove your value as a teacher, for he is the best teacher who always makes pupils think most for themselves. It is very easy to do rote work under the guise of teaching, but that is not thinking, and must be discouraged. A careful teacher may dictate the four tables on the page of the chart already referred to, twenty, yes, fifty, times, and yet he will do it in such a manner that he will keep pupils thinking all the while. An imitator will lead pupils to anticipate the next step by the second or third time, through repetition, rejoicing to think he is getting such perfect work. After the intervals of the first table have been mastered, dictate the second, third, and fourth in the same manner.

5. Make contrasts. Suppose your class has difficulty in fixing the interval 6-4 or 2-4. Constant drumming upon these particular intervals alone will not do it. Introduce them between easy combinations or those already known. Suppose it be the 6-4 interval. Dictate the following:

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 6, 5, 4, 4, 5, 6, 6, 4, 3, 2, 1, 5, 6, 6, 5, 4, 4, 6, 4, 6, 4, 3, 5, etc. By this mode of procedure the interval in question will soon be grasped. What has been done? A simple little principle of teaching has been carried out, which being interpreted reads, Study the parts of an object in their relation to the whole; in other words, it means *contrast*.

6. As soon as the class has conquered any interval, proceed at once to a greater difficulty, thus keeping the mind ever active. Each lesson should be one of advance and review.

7. When the class has worked out all the combinations by dictation, the teacher should point from the ladder in the same order. This does not mean that every table must necessarily be dictated before any pointing is done. All difficulties should be solved first by dictation, then by pointing. The teacher may find it much to his advantage to dictate and point frequently in the same lesson. A great deal depends upon the pointing. Some point in a hesitating way; some drag the pointer over several notes in reaching the one they wish; others point in a very decided manner, without any elasticity or magnetism. The children soon know whether the pointing is done well or not, and respond accordingly. One who learns to point skilfully will succeed in leading the pupils to sing any interval with precision and accuracy. Do not allow pupils to hesitate; do not allow them to anticipate. After the class has sung the various intervals as pointed on the ladder, do the same thing with the staff representation. Use the key of C on the modulator, or draw the picture upon the board, as follows: —



8. Since the publication of the First Series of Charts, it has been found that some drill-work upon the divided scale is very desirable. A set of cards bearing upon this point has been written and published, but as these are not always at hand, it is thought best to introduce the exercises at this place. The teacher may place the following diagram on the board, calling the numbers of the table.¹ Children should be directed to sing in keys of F, G, A, and A flat.

¹ *Italic numbers are used for notes below the key-note. 1-8 descending; 8-1 ascending.*

5
4
3
2
8-1
7
6
5

TABLE No. 1.

1, 2, 3, 4, 5, 5, 4, 3, 2, 1. 1-8, 7, 6, 5, 6, 7, 8.
 1, 2, 3, 4, 5, 4, 3, 2, 1-8, 7, 6, 5, 6, 7, 8.
 1-8, 7, 6, 5, 6, 7, 8-1, 2, 3, 4, 5, 4, 3, 2, 1.
 1, 2, 1, 2, 1. 1-8, 7, 8, 7, 8. 1-8, 7, 8-1, 2, 1.
 1, 2, 3, 2, 3, 2, 1. 1-8, 7, 6, 7, 6, 7, 8.
 1, 2, 1-8, 7, 6, 7, 8. 1, 2, 3, 4, 3, 2, 1-8, 7, 8.

TABLE No. 2.

- | | |
|---|--|
| <p>1. 1-8, 7, 8-1, 2, 1-8, 7, 2, 1.
 2. 1-8, 7, 2, 1, 2, 7, 8.
 3. 1, 2, 3, 1-8, 6, 7, 8.
 4. 1, 2, 3, 2, 1-8, 7, 8-1, 3, 7, 8.
 5. 1-8, 7, 6, 7, 8, 6, 2, 1.
 6. 1, 2, 4, 3, 2, 7, 8.
 7. 1, 3, 4, 7, 8.
 8. 1, 3, 2, 4, 7, 2, 1.
 9. 1, 4, 6, 7, 8.</p> | <p>10. 1-8, 7, 6, 2, 1-8, 7, 8.
 11. 1-8, 6, 3, 2, 6, 7, 8.
 12. 1, 3, 7, 8-1, 2, 7, 8.
 13. 1, 3, 6, 8, 7, 2, 1.
 14. 1-8, 6, 7, 3, 2, 1.
 15. 1-8, 5, 8-1, 3, 2, 1.
 16. 1, 4, 1-8, 6, 7, 8.
 17. 1-8, 6, 5, 6, 8-1, 3, 4, 3, 1.</p> |
|---|--|

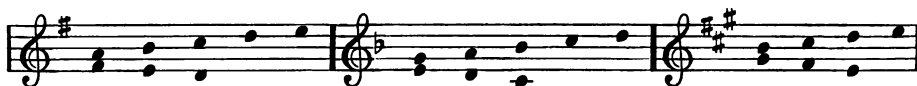
TABLE No. 3.

- | | |
|------------------------------|----------------------------|
| 1. 3, 1, 6, 2, 1-8, 7, 8. | 12. 5, 2, 3, 1-8, 6, 7, 8. |
| 2. 3, 5, 3, 1-8, 6, 2, 7, 8. | 13. 5, 4, 3, 1-8, 5, 7, 8. |
| 3. 3, 4, 3, 1-8, 6, 7, 8. | 14. 5, 8, 6, 2, 1-8, 7, 8. |
| 4. 3, 1-8, 5, 8-1, 7, 2, 1. | 15. 5, 6, 5, 8-1, 7, 2, 1. |
| 5. 3, 5, 1, 3, 6, 7, 8. | 16. 5, 8-1, 2, 3, 4, 7, 8. |
| 6. 3, 1, 6, 2, 5, 7, 8. | 17. 5, 8-1, 4, 3, 2, 7, 8. |
| 7. 3, 4, 6, 7, 8. | 18. 5, 2, 1, 3, 2, 4, 3. |
| 8. 5, 3, 1-8, 5, 6, 7, 8. | 19. 5, 3, 1, 3, 2, 7, 8. |
| 9. 5, 5, 8-1, 3, 2, 7, 8. | 20. 5, 7, 2, 1, 4, 2, 1. |
| 10. 5, 1, 3, 5, 8-1, 2, 1. | 21. 5, 6, 7, 2, 1, 4, 3. |
| 11. 5, 3, 4, 2, 1-8, 7, 8. | |

TABLE No. 4.

- | | |
|----------------------------|----------------------------------|
| 1. 2, 1, 4, 3, 2, 7, 8. | 13. 6, 8, 7, 2, 1, 4, 3. |
| 2. 2, 4, 3, 2, 1-8, 7, 8. | 14. 6, 5, 8, 7, 4, 2, 1. |
| 3. 2, 3, 2, 3, 4, 7, 8. | 15. 6, 2, 1, 4, 3, 2, 3, 1. |
| 4. 2, 7, 8, 5, 8-1, 2, 1. | 16. 6, 4, 3, 2, 1-8, 7, 8. |
| 5. 2, 3, 4, 7, 8-1, 2, 1. | 17. 6, 8, 7, 4, 3, 7, 8. |
| 6. 2, 4, 2, 7, 5, 7, 8. | 18. 4, 2, 7, 8-1, 2, 7, 8. |
| 7. 2, 6, 7, 8-1, 4, 2, 1. | 19. 4, 5, 3, 1, 2, 7, 8. |
| 8. 2, 5, 3, 1, 2, 5, 8. | 20. 4, 7, 8-1, 2, 6, 7, 8. |
| 9. 7, 8-1, 4, 3, 2, 7, 8. | 21. 4, 3, 6, 7, 8-1, 2, 1. |
| 10. 7, 5, 8-1, 4, 3, 2, 1. | 22. 4, 2, 5, 7, 8-1, 2, 6, 7, 8. |
| 11. 6, 7, 8, 7, 8-1, 2, 1. | 23. 4, 5, 3, 1, 4, 7, 8. |
| 12. 6, 5, 6, 7, 8-1, 2, 1. | |

Follow this practice in dictation and from ladder, with practice upon the staff, using the modulator, or, if that is not at hand, draw the following upon the board in keys of G, F, and A; page 25 of First Series of Charts may be used.



9. No better chance will be offered for individual work from members of the class than while pursuing this drill upon sounds and their representations. It is highly important that each child sing alone many times. At first a few will be shy; but by using tact you may soon have a class of ready individual workers. If you find that the interest of your class wanes while engaged in this much needed drill-work, be on the alert to find some new device that shall arouse fresh interest in the subject, thus continuing upon the same work until all intervals are mastered. One teacher may find that drawing the ladder with red or some other colored crayon will attract attention; another will use a pointer painted red, white, and blue, or will tie a handsomely colored ribbon on the end; another, an adept at sketching, will draw a dainty design of flowers around the ladder, twining them in and out around the steps; and still another will allow some bright lad or lassie to point for the remainder of the class. Before passing to the drill-work of time, we will recapitulate with the following suggestions: —

1. Teach pupils to sit or stand erect when singing.
2. Make the lessons to little children short, and to the point.
5. Do not explain anything about clefs, notes, or any characters that represent music.
4. Do much individual work.
5. Guard against doing any of this drill as if it were rote work.
6. If the class loses interest, study to gain it again. Very often, the trouble will be with yourself.

10. Time. — Coupled with the study of sounds, should be that of time, or rhythm. "Oh," says some teacher, "how I should like to 'pocket my conscience' to-day, and skip this study of measures!"

Let us see if we cannot make more headway in this difficult yet necessary subject. Probably you do not understand its importance. Time results

will not show as quickly as those that may be obtained with sounds. Do not be discouraged, then, but be patient, and work. Very soon clearness will accompany *depth* of thought. (Teacher hangs metronome string, about three feet long. Children watch it as it swings.)

11. While they are doing this, let us see what the steps in the teaching of time are. Suppose we make four little headings, and follow them to the letter.

1. Do something in time.
2. Name what has been done.
3. Show representation of what has been done.
4. Practice from representation, both by saying time-names and by singing in a monotone, or otherwise, with some syllable or syllables.

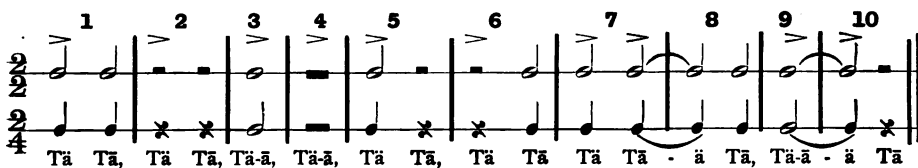
The teacher will now say, "Strong, weak," as the metronome swings to and fro. Children respond in the same manner.

TEACHER. Call the strong one "Tä," the weak one "Tä."

Pupils respond as well as possible.

TEACHER. We call what you have said or done a two-part measure.

(Teacher now turns to the board, upon which the following diagram has been drawn, and points to measure No. 1, saying at the same time, "This is how a two-part measure looks." ¹)



12. All work in time should be toward the awakening of regular recurring accents. The main feature of all the primary work in time is found in the first two measures of the above diagram. All combinations come from them. It will be seen that the measure has simply two notes or rests, each one swing, or pulse, in length. How shall the "rest" be developed?

¹ The time-charts are published in convenient size by Silver, Burdett, & Co. Every teacher should have one, and thus save much board work.

TEACHER. Children, give me some two-part measures.

PUPILS. Tā, Tā ; Tā, Tā, etc.

TEACHER. Now whisper the time-names.

PUPILS. Tā, Tā, Tā, Tā, etc. (whispered).

(Many teachers prefer to have pupils keep perfectly silent, when thinking rests. The writer has tried both ways exhaustively, and prefers to have pupils whisper, at least during stage of development.)

Teacher will now show the second measure, telling the pupils to whisper the time-names for all such measures. He may, or may not, mention the fact that the characters are called "rests." It makes no great difference.

The next point to develop is the combination of the two swings into one sound. It may be seen that the letter T is dropped from Tā, making Tā-ā. Develop, name, and show representation, as before.

The teacher should then proceed with measures 4, 5, and 6, in the same manner.

Before going further with the remaining features of this diagram, or any new kind of measure, it will be well to give a few dictation exercises in time.

TEACHER. Give me a two-part measure.

CLASS. Tā, Tā.

TEACHER. Give me three two-part measures.

CLASS. Tā, Tā ; Tā, Tā ; Tā, Tā.

TEACHER. Give me a two-part measure, and whisper the time-names.

CLASS. Tā, Tā (whispered).

The teacher may carry this on as long as he thinks proper, always remembering to have pupils give the right accent. We will leave the last four measures of the diagram for a time, returning to them later on.

Following are the principal combinations of three-part measures that should be taught at this time : —

1 2 3 4 5 6 7

Tā Tā Tē Tā Tā Tē Tā-ā Tā-ā Tē Tā-ā Tā-ā Tē Tā Tā Tē Tā Tā Tē Tā Tā Tē

When developing three-part measure, the string of the metronome may well be shortened a little. Two feet and one half or met.=66 will be a good average.

TEACHER. Listen, children, and hear what I say.

Repeats, as the metronome swings, "Strong, weak, weak."

Pupils will respond. Teacher then says, "Tä, Tā, Tē," making the first strong and the last two weak. Class do the same. Teacher names this a *three-part* measure, and points to measure No. 1 upon the diagram. Proceed, as with two-part measures, to develop these. The hardest measure to comprehend is No. 6. This is an example of what is technically known as driving-notes,—a short one followed by a long one, within the same measure. The pupils will naturally make a strong accent upon the second pulse in this measure. This is perfectly proper. Do not change it, as you will have occasion to use it later. Such a measure may be known as a metrical license. Do not make any such explanation to the little people.

One word relative to the proper usage of time-names: it is not so much the intensified accent upon the first part of these measures we wish to obtain, but rather the softening of the unaccented portion. Caution pupils not to make the strong accent stronger, but to make the weak ones weaker.

The next diagram shows the important problems of four-part measures.

Diagram illustrating seven measures of four-part measures, numbered 1 through 7. Each measure is shown on a staff with a 4/2 time signature. The notes are eighth notes, and the measures are labeled with time names: Tā, Tā, Tō, Tē.

What proves a four-part measure?

The fact that the third pulse is less strong than the first. Teach pupils from the first to observe this, and make it so. The same methods should be used now to develop these measures.

13. We will now return to something which we skipped a short time since. Look at the following examples. They are examples of syncopation. By reason of a so-called musical license, the strongest accent of the

measure is thrown upon what naturally is supposed to be a weak one. The figures underneath will help to explain the relative weight of the several parts.

1
2
3

Tä - ä - Tä
3 2 3 2

3
5

2
3
2
2
3
2
2

3
5

3
4
2
3
2
4
2
3
2

4
6

Hauptmann says, regarding such examples as the above:

"All such rhythmical arrangements, in places where they occur (as they may occur) with excellent effect, indicate something out of the ordinary way, — something peculiar and uncommon. They may therefore act as rhythmical passionate excitement or as rhythmical stimulus. But where no such particularization is intended, is not given in the structure of a phrase, they seem mere lawlessness, a diseased rhythm in a healthy metre."

In Exercises 62, 130, 143, 161, First Series of Charts, and Exercise 235, Part I., First Reader, may be found good illustrations of syncopations. Exercises 51, 78, 114, 115, First Series of Charts, and 175, 176, First Reader, with others, are a few of the illustrations containing driving-notes, similar to syncopations. Study these exercises until you feel the force of each note.

14. As with tune, so now with time, recapitulation will follow before we discuss drill-work further.

1. It is not absolutely necessary to develop all possible combinations of measures before children begin to read exercises at sight.

2. Frequently change the length of the metronome string. Do not keep it at one length too long.

3. Be careful not to stand between metronome and pupils while they are attempting to see it.

4. Remember that time-names are but the means to an end, — that end, to give pupils the ability to think the length and strength of tones.

5. Practice time more faithfully than sounds. You will reap your reward in the results that are sure to come.

6. If you have developed all combinations carefully, and the class has had a sufficient amount of practice, the metronome need not swing when the pupils are reading from a book.

7. When pupils readily comprehend all possible combinations of measures, you will have no further use for the time-names. Discard them, as they have fulfilled their purpose. (Examine Part II., First Reader.)

Suggestions as to the way tune and time should be united might well come now, but it has been thought best to leave these until the chapter on "One-Voice Exercises."

CHAPTER V.


DRILL-WORK IN GRAMMAR GRADES.

The beautiful rests on the foundation of the necessary. — EMERSON.


IT will be evident to all teachers that the drill-work suggested in this chapter must not be attempted by classes that have not had the primary work.

Classes that have satisfactorily completed the preceding drill, that have read the exercises and songs of the First Series of Charts and First Reader, may go on without hesitation.

2. *Tune.* — Upon opening the Second Series of Charts, our eye is immediately arrested, on page 1, by a very peculiar-looking chart, called the Graphic Modulator. Doubtless, when first examined, it presents a bewildering appearance to many teachers. Do not be alarmed. It is not so difficult to comprehend as it looks. Its office is to represent both the relative and positive pitches of each sound in the tonal series. As such, it is a wonderful page, and is extremely interesting.

Sound the pitch-pipe, and when the pupils have, with firmness, sung the desired tone, let them sing the descending scale. Point, upon the C ladder, the lines across which the numbers (names of the sounds) are printed, 8  1, 7, 6, 5, etc. After the scale, as a whole, has been correctly sung, have pupils sing the *names* of the *sounds*, pointing as before. The next step is to point to the letters (pitches of sounds) upon the outside of ladder. Have pupils sing these up and down, as a whole.

TEACHER. Children, these are called the pitches of the sounds for the key of C.

Place your pointer on 1, and lead the pupils, step by step, to 5; move the pointer to the right until 8  1 in the key of G is reached. (Pupils should sing the same sound while this is being done.) Instruct them to change sol to do, and think the name of the last line as one.

TEACHER. Sing the scale downward.

(Pupils sing the scale while teacher points to the *names* on G ladder.)

TEACHER. Sing the scale upward.

When the class has done this, the teacher should say, "Sing the pitches for the key of G."

Pupils respond by singing, g, f sharp, e, d, c, b, a, g; g, a, b, c, d, e, f sharp, g. (The two words "f" and "sharp" must be sung to one sound. Be careful that the children do this.)

Proceed in like manner to teach the pitches of each key on the right hand of the C ladder. When this has been done, return to that ladder and lead up to 4. Trace the line to the left, and develop flat keys, as before. By a little practice the teacher will be able to lead the pupils to sing some very interesting things. Do not keep a class too long on this page. Refer to it frequently, — a little each day.

3. From pages 2 and 8 of this chart the same work may be done with the staff representation as a guide. In point of fact, these three pages are best taught together.

4. *Chromatics*. — Chromatic drill should go hand-in-hand with the study of the Graphic Modulator and pages 2 and 8.

One of the most interesting of all the various features of music is this study of chromatic tones.

The systematic drill from page 12 of the Second Series of Charts may now begin.

(Teacher blows "C" pitch-pipe, children sing eight.)

TEACHER. Sing eight, seven, eight.

PUPILS. Do, si, do.

TEACHER. Sing the scale down to five.

PUPILS. Do, si, la, sol.

TEACHER. Think five as eight. (Give the class just a moment to make the change.) Sing eight, seven, eight.

PUPILS. Do, si, do.

TEACHER. Call the same sounds, sol, fi, sol.

After the class has done this, direct pupils to sing the same with loo, lah, or any other syllable or word you wish. A chromatic effect has been

sung. The next step is to show its representation. Place your pointer at five (second line of staff), on the diagram at the upper left-hand corner of page 12 (Ascending scale). Move it slowly around the small circle to sharp four, and back. Tell the pupils to sing eight, seven, eight; then trace it again, directing them to sing five, sharp four, five (sol, fi, sol). Use any other syllables you choose. Now move the pointer around the large circle from five to four, and back, then from five to sharp four, and back, and so on, comparing the large and small intervals. In like manner, begin with 2, 3, 6, and 7 of the scale. Each of the sharp chromatics may be developed by this plan, there being no difference between them, except in effect. The composer takes care of that, so we need give ourselves no concern about it.

5. In teaching the flat chromatics, we are to use *three, four, three*, of the major scale. Place your pointer at six of the diagram on the upper right-hand side of page 12, and slowly move it around the small circle to the right, directing the pupils to sing three, four, three. Sing the same sounds, calling them lä, se, lä.

TEACHER. Children, you have sung six and flat seven.

(Teacher should now move the pointer from six to seven, thus comparing large and small circles, as with the sharp chromatics.) Apply the same process to 5, 4, 2, and 1 of the scale.

This practice continued, a little each day, soon familiarizes the pupils with the effects and representation of the different chromatic tones. They soon come to know them as readily as the tones of the major scale.

6. When pupils have gained the ability to think a small interval up or down, and a large interval up or down (in other words, a minor or major second, an augmented or diminished prime, up or down) from any given note, they have the key which unlocks all melodic progressions; *e. g.*, taking g, second line, as a starting note, the various adjacent changes may be seen by the following diagrams:—



Diagram No. 1, *f* to *g*, major second. Diagram No. 2, *g* to *f*#, minor second.

" " *g* to *f*, " " " " *g* to *a*b, " "

Diagram No. 3, *g* to *g*b, diminished prime.

" " *g* to *g*#, augmented "

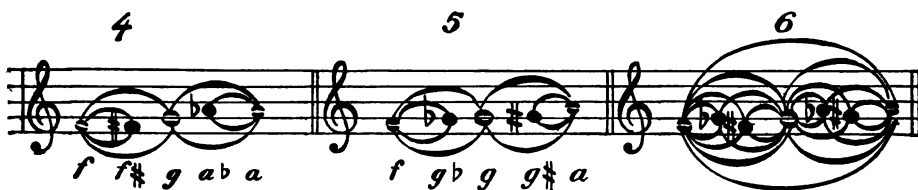


Diagram No. 4, *f* to *f*#, augmented prime. Diagram No. 5, *f* to *g*b, minor second.

" " *a* to *a*b, diminished " " " *a* to *g*#, " "

Diagram No. 6, all primes and seconds combined.

From the study of the above diagrams, we see that there may be many combinations of primes and seconds within the confines of a major third. The same problems may be worked out within the distance of any major third,—*e. g.* *c*, *e*; *g*, *b*; *d*, *f*♯; *a*b, *c*, etc., there being no end of them. Do not become alarmed at the thought of so many, and think it necessary that pupils know them all. As has been before stated, provided pupils have the requisite ability to sing any combination within the limits of one major third, they have the power to unravel any melodic progression. The signs may change, but the practice, never! Do not expect pupils to know all the signs. Do not try to know them all yourselves. The *way* of *thinking* chromatics is absolutely necessary. To be able to know all

the representations in the various keys, with their multitudinous modulations, is a hard matter, and entirely unessential.

7. Possibly the following hints may aid those who have a mind for exploration in this direction. In order that we start right, let us take into consideration a few things. The terms "sharp" and "flat" often do double duty. Sometimes a sharp chromatic is expressed by the use of a cancel (natural) or double sharp; on the other hand, a cancel or double sharp does duty for a flat chromatic; *e. g.*, the pitch of *sharp one* in the key of B flat is represented in example No. 1; that of sharp one, key of F sharp, in No. 2; sharp six in key of E, in No. 3; flat five in key of E flat, in No. 4.



The Graphic Modulator will aid one in locating the pitch of any given chromatic. Suppose we wish to find the pitch of flat seven in key of G. Look at ladder for that key. The pitch of seven is f sharp; for flat seven, it must be the distance of a small space lower, which is f. Expressed, it would be f cancel, or natural. Find the pitch of the following from this same modulator: — flat two, key of F; flat six, key of B flat; sharp two, key of G; sharp five, key of D; flat seven, key of A flat; sharp six, key of A, as well as others. Do all this for your own benefit as a teacher. Do not for an instant think of asking pupils below the sixth year to do anything like it, even as an experiment.

8. Some teachers prefer to have everything in full, when studying up a new subject; for the help of such, the following tables may be used as a guide in pointing all chromatic tones from the various diagrams on page 12, Second Series of Charts. It may be wondered why it has seemed best to begin with the study of sharp four and flat seven. The great majority of modulations occur through these two effects. The pupils unconsciously learn these peculiar tonal effects while singing certain exercises, therefore it seems best to begin with something partially known.

CHROMATIC TABLE (ascending).

8, 7, 6, 5, 5, #4, 5. 5, #4, 5, 4, 3, 2, 1.
 1, 3, 5, #4, 5, 6, 7, 8. 8, 5, #4, 5, 4, 2, 1.
 1, 2, #1, 2, 1. 1, 2, 3, #2, 3, 1.
 1, 2, 3, 4, 5, 6, #5, 6, 5, #4, 5, 1.
 1, 2, 3, 4, 5, 6, 7, #6, 7, 8, 1. 1, 2, #1, 2, 3, #2, 3, 1.
 1, 2, 3, 4, 5, #4, 6, #5, 6, 7, #6, 7, 8.
 8, 7, #6, 7, 6, #5, 6, 5, #4, 5, 4, 3, #2, 3, 2, #1, 2, 1.

CHROMATIC TABLE (descending).

8, 7, 6, 6, ♭7, 6. 6, ♭7, 6, 7, 8.
 8, 7, 6, 5, 5, ♭6, 5, 6, ♭7, 6, 7, 8.
 8, 1, 2, 3, 2, 2, ♭3, 2. 2, 3, 4, 5, 4, 4, ♭5, 4, 3, 2, 1.
 1, ♭2, 1, 2, 1. 1, 2, ♭3, 2, 3, 4, 5, ♭6, 5, 3, 1.
 1, 2, 3, 4, 4, ♭5, 4, 5, 6, 6, ♭7, 6, 7, 8.
 8, 7, 6, 5, 4, 4, ♭5, 4, 3, 2, 2, ♭3, 2, 1.
 1, ♭2, 1, 2, ♭3, 2, 3, 4, 4, ♭5, 4, 5, ♭6, 5, 6, ♭7, 6, 7, 8.
 8, 7, 6, 6, ♭7, 6, 5, ♭6, 5, 4, ♭5, 4, 3, 2, 2, ♭3, 2, 1, ♭2, 1.

CHROMATIC TABLE (enharmonic).

8, 1, 2, #1, 2, ♭2, 2, 1. 1, 2, 3, #2, 3, ♭3, 3, 1.
 1, 2, 3, 4, 5, #4, 5, ♭5, 5, 1. 1, 2, 3, 4, 5, 6, #5, 6, ♭6, 6, 1.
 1, 2, 3, 4, 5, 6, 7, #6, 7, ♭7, 7, 8.
 8, 7, 6, 6, ♭7, 6, #6, 6, 7, 8.
 8, 7, 6, 5, ♭6, 5, #5, 5, 6, 7, 8.
 8, 5, 4, 4, ♭5, 4, #4, 4, 5, 6, 7, 8.
 8, 5, 3, 2, ♭3, 2, #2, 2, 3, 4, 5, 6, 7, 8.
 8, 5, 3, 2, 1, ♭2, 1, #1, 1, 2, 3, 1.
 1, 3, 5, #4, 5, 4, 5, #4, 4, 3, 2, 1.
 8, 7, 6, 6, ♭7, 6, 8, 6, ♭7, 7, 8.
 1, 2, 3, 4, 5, #4, 5, 3, #4, 5, 1.
 8, 7, 6, ♭7, 6, 8, ♭7, 6, 5, 8.

Many more combinations and changes might be indicated, but it is believed, if what has been given in the three preceding tables be carefully studied, that the teacher will gain the ability to invent other series of sounds.

9. Before passing on to consider the last feature of tune, in this chapter, we will sum up the subject of chromatics.

1. The chromatic scale means the color scale.

2. Children may be taught to sing any chromatic tone, without learning to sing the chromatic scale as a whole.

3. Chromatic tones in music mark a slight emphasis, and, as such, should be sung in an unhesitating manner.

4. Establish the effect of all sharp chromatics by singing eight, seven, eight, of the major scale. All flat chromatics may be established by singing three, four, three, of the major scale.

5. The *way* of singing a chromatic is of most importance; next in order comes the knowledge of its name, as sharp four, flat three, etc.; then the pitch, as C sharp, B flat, etc.

6. Pupils learn chromatics much faster by comparing them often with diatonic intervals. The diagrams on page 12, Second Series of Charts, are well adapted for this.

10. *Minor Scales.* — No exposition could ever be complete that ignored the subject of this most neglected branch of musical study. Too little attention is given to minor scales by the average teacher; doubtless for a most excellent reason, — to wit, the average teacher seldom reaches a time when he has to teach them to any great extent; therefore, does not study them; hence, knows very little about them.

As the Normal Music Course wisely recognizes minor scales, in its many suggestive and representative exercises, every regular teacher should know all that is possible regarding them. To the specialist, this becomes a duty. As the books of the Normal Music Course become more widely known *each* succeeding year, the study of minor scales becomes an imperative duty.

The real study of minor scales as a distinctive feature of the work need not be begun until such time as pupils have nearly reached Exercise 131, Introductory Third Reader. This in no way precludes the possibility of

a partial knowledge of them before that time shall have come to pass. The author believes in studying the *effect* of the minor scales, even in Primary Grades, although no plan was suggested in the chapter devoted to the drill-work for such grades.

At any time after the pupils have become familiar with the major scale, as a whole, and are able to sing the intervals as dictated from the four tables on First Series of Charts, a "feeling for the peculiar succession of tones" of the minor scale may be established. The teacher must, therefore, have foresight enough to see the end from the beginning.

The minor scale, as such, should not be named, neither any representation shown, until the fourth or fifth year's work, at the earliest, as doing this before such time is of no practical value. The teacher should know that each major scale has a relative minor, *that relative* minor beginning upon the sixth degree.

By making *six* a point of repose, the minor effect is obtained.

II. Dictate the following table, and you will readily see what is meant by "doing before naming."

Dictate and point it from ladder and pictures of the keys of C, D, E, and others.¹

A table suggesting the minor effect: —

8, 7, 6, 8, 6. 6, 5, 6, 7, 8, 6. 6, 5, 4, 5, 6.
 6, 5, 4, 3, 6. 6, 7, 8, 7, 6, 5, 6. 6, 5, 4, 3, 6, 3, 6.
 6, 4, 3, 2, 3, 3, 6. 6, 5, 4, 3, 2, 1, 3, 6. 6, 7, 8, 6, 3, 1, 6.
 6, 5, 4, 3, 2, 1, 7, 6, 6. 6, 7, 8, 6, 3, 1, 7, 6.
 6, 7, 1, 2, 3, 1, 6. 6, 3, 2, 4, 3, 2, 1, 7, 6.
 6, 1, 7, 2, 1, 7, 6. 6, 7, 1, 2, 3, 4, 6, 4, 3, 2, 1, 7, 6.
 1, 2, 3, 1, 7, 7, 6. 1, 3, 2, 4, 3, 7, 6.
 8, 7, 6, 3, 1, 7, 6. 1, 2, 3, 4, 3, 7, 6.
 6, 6, 7, 1, 2, 3, 4, 2, 1, 3, 7, 3, 6.
 6, 6, 5, 4, 3, 2, 1, 7, 6.
 6, 6, 7, 8, 6, 4, 3, 7, 6, 2, 4, 3, 2, 1, 7, 6.

In the next table, sometimes one or eight is the point of repose, sometimes six. By this study, both the major and minor effects may be produced.

¹ All notes below 1 are in italics.

Table showing both major and minor effects: —

8, 7, 6, 5, 4, 3, 2, 1, 8. 6, 5, 4, 3, 2, 1, 7, 6, 5.
 8, 5, 4, 3, 2, 5, 1. 6, 3, 2, 1, 7, 3, 6.
 8, 7, 6, 5, 4, 2, 1. 6, 5, 4, 3, 2, 7, 6.
 1, 3, 2, 4, 3, 6, 5, 7, 1. 1, 3, 2, 4, 3, 7, 6, 4, 6.
 6, 7, 8, 5, 4, 2, 1. 6, 7, 8, 7, 6, 4, 6.
 1, 3, 2, 4, 3, 5, 1, 6, 7, 1, 4, 2, 5, 1.
 1, 3, 2, 4, 3, 5, 1, 7, 2, 4, 3, 2, 1, 7, 6.
 6, 7, 1, 2, 3, 4, 5, 6, 5, 3, 1, 2, 3, 4, 5, 6, 7, 8.

By this means we obtain many of the effects of the major and normal minor. It makes a delightful change, and there can be no doubt as to its value. By this sort of drill-work, pupils will the more readily feel the tone-color suggested in such exercises as Nos. 43, 59, 86, First Series of Charts, Nos. 15, 66, 101, Part II., First Reader, Nos. 12, 21, 77, 133, Second Reader, besides many others, just as characteristic.

So much for the *suggestive study* of the minor scale.

12. We will now suppose that our class has grown to the age of the Introductory Third Reader, and is working upon exercises 101 to 131. The next step in minor scales must surely be taken now, so as to prepare the class for the exercises in minor keys that follow the chromatic exercises just mentioned. Chromatic drill is well understood. From the first diagram on page 12, Second Series of Charts, lead the class through the following changes: 6, #5, 6, 5, 4, 6, #5, 6, 4, 6, #5, 4, 3, etc. The interval from #5 to 4 must be gained. When this has been sung correctly in both directions, up and down, turn quickly to page 13, Second Series of Charts, and, pointing to the ladder for the *harmonic form*, direct the class to sing the scale downward. It will be seen that the intervals are the same as those studied from the chromatic diagram. In a very short time the class will be able to sing this scale without hesitation. Call attention to the fact that it is known as the *harmonic form of the minor scale*.

The important intervals of the ascending scale, *melodic form*, are 3, #4, #5, 6. These intervals may be worked out easily from the chromatic diagram, and the *melodic form of the minor scale* will soon be established.

The minor scale, first studied, may now be named the *normal form of the minor scale*.

On page 14, of the same chart, the staff representations may be found.

13. When the minor scales have been learned as a whole, the following exercises may be dictated and pointed.

Table for drill upon the *harmonic form* of the minor scale. Dictate and point.

1, 3, 6, **#5**, 6, 4, 3. 1, 7, 1, 3, 6, **#5**, 6. 1, 6, 1, 3, 6, **#5**, 6.
 6, 7, 8, 7, 6, **#5**, 6. 3, 7, 6, **#5**, 6.
 3, 2, 3, 4, 3, 6, **#5**, 6, 7, 6.
 3, 4, 3, 6, **#5**, 6, 8, **#5**, 6. 6, 7, 8, 6, **#5**, 7, 6.
 6, 7, **#5**, 6, 3, 4, 2, 1. 1, 2, 1, 3, 6, **#5**, 6, 4, 3.
 6, 4, 3, 4, 3, **#5**, 6. 6, 7, 8, **#5**, 6, 4, 3.
 6, **#5**, 4, 3, 8, 7, 6. 3, 1, 3, 6, 8, 7, **#5**, 6.
 1, 4, 3, **#5**, 6, 4, 3. 6, 7, 1, 2, 3, 4, **#5**, 6, **#5**, 4, 3, 2, 1, 7, 6.

Table for drill upon the *melodic form* of the minor scale.¹

6, 7, 1, 3, 6, **#5**, 6. 3, **#4**, **#5**, 6, **#5**, 6, 3.
 3, **#4**, **#5**, 6, **6**, **5**, **4**, 3. 1, 3, 6, 3, **#4**, **#5**, 6.
 3, **#4**, **#5**, 6, 7, 8, 6. 3, **#4**, **#5**, 6, 8, 7, 6.
 6, 7, 1, 3, 6, **6**, **5**, **4**, 3, 1, 7, 6. **6**, **5**, **4**, **3**, 3, **#4**, **#5**, 6.
 3, 2, 1, 6, **#5**, 6, **6**, **5**, **4**, 3, 7, 1, 7, 6.
 6, 1, 3, 6, **6**, **5**, **4**, **3**, 3, **#5**, 6, **6**, **5**, **6**, **3**, 3, **#4**, **#5**, 6, 2, 3, 6.
 6, **#5**, 6, 3, 6, **6**, **5**, **6**, **3**, 3, **#4**, 3, **#5**, 3, 6, 6.
 6, 7, 1, 2, 3, **#4**, **#5**, 6, **6**, **5**, **4**, 3, 2, 1, 7, 6.

The drill suggested enables the teacher to give the pupils a comprehensive idea of minor scales. Learning them by imitation is unnecessary, if this plan be carried out successfully. The author has proved, in scores of instances, that it is perfectly feasible.

Almost every child is eager to sing exercises in a minor key. The peculiar tone-color has a quaintness and fascination which interests chil-

¹ Bold-faced type means, "Point on the right side of the ladder."

dren, and holds their attention. By a careful study of minor scales many an avenue will be opened, securing to the pupil hours of pleasure and profit. Teachers should not forget to give to their classes the best they can in this direction.

14. Summed up, the minor scale presents these suggestions: —

1. Each major scale has its relative minor.
2. The signature is the same for both.
3. The relative minor always begins upon the sixth degree of its major.
4. The forms, four in all, are *normal*, *harmonic*, *melodic*, and *combined*.
5. Only the normal minor is suggested in the melodies of the First Series of Charts and First Reader.

6. After minor scales have been taught, when one wishes to designate a key he should always say whether the key is major or minor, — *e. g.*, C major, C minor.

15. *Time.*—The practice of the Second Time Chart should be simultaneous with that of the Graphic Modulator and Chromatic Tones. The burden of this particular time-chart is the so-called division of the beat or pulse, and the various combinations which grow out of it. Study upon this chart presupposes that pupils have become familiar with all combinations found upon the First Time Chart. If these be familiar, the division of the pulse will be an easy matter. The dividing letter is f. Hang the metronome again at a length of three feet, and direct pupils to say Tă, fâ, Tâ, fâ, — two names for each swing. Be sure that they preserve the regular accent. When this has been done to your satisfaction, name what has been done, — a two-part measure with two sounds to each swing or pulse; four sounds in a measure. Only the numerator should be considered, as nothing need be said about the kind of notes that fill a measure. Show first measure upon Time Chart No. 2, and practice from it. The time-names for the next measure should be whispered. These two measures form the key to all that follows on this time-chart; all combinations grow out of it, the most important looking as follows, measures Nos. 6 and 7 being the hardest: —

1 2 3 4 5 6 7

Tā fā Tā fā Tā fā Tā fā Tā fā Tā fā Tā fā

After **each** measure has been separately developed, the principle of **contrast** may well come in play again. Make up little exercises in which various combinations occur alternately. The following illustrations might be taken as examples: —



The numbers underneath are the indication of a certain melody which may be sung after the time-names have been said. One may make many melodies by a simple change of numbers. Try to make melodies that sound well. It is not an absolute necessity that this kind of drill-work be done. It merely serves as a device, and, as such, will do no harm.

The same general plan of drill is to be done with three, four, and six-part measures, the burden of each kind being in the first two measures of each example. (Study Time Chart No. 2, for these measures.)

16. Nearly all the exercises of First and Second Readers and Charts may be sung with the time-knowledge gained through the study of Time Charts Nos. 1 and 2.

A few exercises (comparatively), such as Nos. 21, Second Series of Charts, 150, 173, 174, Second Reader, as well as some others, come under the head of Time Chart No. 3. According to the "Course of Study," these exercises are to be left until after all exercises corresponding to Time Charts Nos. 1 and 2 have been read. Supposing this has been accomplished, we are ready to essay what follows. Hang the metronome at a length of three and one half feet of string.

TEACHER. Children, we are about to study the last time-chart. Say, T, z, f, n.

CHILDREN. (Moderately.) T, z, f, n.

TEACHER. Say the same twice, and make it faster.

CHILDREN. T, z, f, n ; T, z, f, n.

TEACHER. We have had T and f before ; the new letters are z and n. Prefix T, z, f, n, to ā (ah), and we have what?

CHILDREN. Tā, zā, fā, nā.

TEACHER. While the metronome swings the first time, I wish you to say those time-names ; when it returns, say Tā.

CHILDREN. Tā, zā, fā, nā, Tā.

TEACHER. The kind of measure you have just sung looks like this : —



TEACHER. Give me a two-part measure that has one sound to the first swing and four for the second, in this way, Tä, Tä, zä, fä, nā.

When the class have said this with the proper expression, turn to the board and draw the picture of what has been done, or show it from time-chart.



By this time pupils will have become so well accustomed to the work in time and in hearing the kind of note spoken, that the teacher may describe a combination by the use of the notes. He may also reverse the order of development, showing the sign of the measures before practising the time-names for that measure.

From what the class has already learned about four sounds to a swing, the following combinations may be easily developed.

(Teacher draws the following measures.)



TEACHER. Give a measure with a quarter note and two eighths, quarter and two eighths (pointing to measure No. 1, top line).

Perhaps the hardest thing in time is the solution of a measure having one note three quarters of a pulse in length and the next, one quarter. The time-names in a two-part measure are Tä-ä-ä-nā, Tä.

Draw the following exercise: —



Be sure that your class can give the time-names for the measure at the top. It is of no use to attempt the others until that is clearly understood. The ties underneath the notes in the next measure serve to show what is done in the last measure. By working from one to the other, pupils soon grasp the required feeling, hence have no difficulty from this time on. Introduce the same feature in the last pulse of the measure, also in three, four, and six part measure.

At least one more combination must be mentioned, — viz., the triplet: three sounds to a swing or pulse. We must now learn two new letters, *r* and *l*.

TEACHER. Children, say T, r, l.

PUPILS. T, r, l.

TEACHER. Say Tā, rā lā while the metronome swings one way, and Tā when it returns.

After the class do it, name what has been done, — a two-part measure with three even sounds to the first pulse and one to the second. Teacher says, "We call this an example of a triplet, and it looks like this" (turning to the board or time-chart).



Most classes, as soon as they know *what* to say, hurry the time-names for the triplet. It is a very difficult matter to divide a pulse into three equal parts, but it can be done, with patience and tact upon the part of the teacher.

17. Now to sum up the time-language, and see of what it consists.

The vowel sound *ä* indicates a *primary strong accent*, *ō* a *secondary strong* one; *ā* and *ē* are both weak accents.

Capital T marks the beginning of each new pulse, swing, or beat; small f is an indication that the pulse has two sounds (we say it divides the beat once); small z and n divide the former divisions, while r and l show that there are three even sounds to a pulse. In all, ten different letters (counting the two sounds of a), have been used.

By a proper usage of these ten letters, together with a proper accent, any ordinary difficulty of rhythm may be easily unfolded.

All teachers who see the value of good work in time, or rhythm, will be most painstaking in this department of music study. No matter how well intervals are sung, no matter if the tone is immaculate, the symmetry of the musical composition will be spoiled if pupils have no means of feeling rhythm.

We may well sum up this subject with the brief hints that follow: —

1. No conception of the length of a sound is given by the printed page.
2. The kind of notes that fill a measure are no indication of a movement.
3. Remember to drill upon one thing until it is known, before attempting another difficulty.
4. See that the string of your metronome is long enough for any purpose. You will need at least three feet while developing four and three sounds to a pulse.
5. Remember to hang the metronome at different lengths. Do not keep it at any one length too long.

In the two chapters on Drill-work an attempt has been made to present a logical and systematic study of the various preparatory aids to the reading of music, the only variation being that instead of presenting tune and time alternately, they have been kept apart. With *tune*, all that related to it was said at once. The same was true of time.

Any teacher will readily see that the two things must go hand-in-hand, and will accordingly make an alternate distribution as certain things are needed. Nothing has been said about the reading of exercises or sight-singing, as it is deemed best to speak of these in their proper places.

In closing this chapter, I leave with you this oft-repeated adage: "It is not *what* or *how much* is said or done, but *how well*, that counts."

CHAPTER VI.

ONE-VOICE EXERCISES.

Well-turned periods in eloquence, or harmony of numbers in poetry, however highly we may esteem them, can never be considered as of equal importance with the unfolding of truths that are useful to mankind, and which make us better and wiser.

SIR JOSHUA REYNOLDS.

A CAREFUL examination of the one-voice exercises of the Normal Music Course will reveal to the thoughtful teacher a world of valuable suggestions in tune and time.

With each new exercise, the scene changes, as does the kaleidoscope upon each revolution. Every little exercise, no matter how short, has, at least, one salient point, which we may call a problem, — most of them have more than one. It was for the purpose of exemplifying these various problems that the exercises were penned and printed. Not a single exercise was put into either chart or book, simply to fill its pages. Each teacher should endeavor to find out the problems, before presenting the exercises to a class.

To many, this will seem like an innovation, and so they will argue it. The fact still remains: better teaching will be done if the problems are known. What teacher would expect to teach arithmetic well, who could not find the particular points of the given examples? One would certainly be supposed to know for what purpose particular problems were given. Arithmetic is not taught merely for the purpose of obtaining a string of answers from a circumscribed number of examples, neither should music be taught for the benefits accruing from the mere act of singing or playing. There must be something beyond all this labor, intangible yet powerful. Some object, beyond the mere performance, must be attained.

2. For the present, we will suppose that we are dealing with a class of little folks of the First Year. Accordingly, we turn to page 2, First Series of Charts. Shall we sing these several exercises for the class? Oh, no!

that would hinder instead of help the pupils. If this is done, the pith of the exercise will be extracted; nothing will be left for the hungry little mortals but the pulp, — *imitation*.

Many teachers fail to secure good results in music, because they will persist in singing *for* and *with* their classes. Many times it *is* a hard matter to hold one's self back; but if we are to become good teachers, we must deny ourselves.

When children have conquered one exercise by means of their own efforts, the way is open for others.

There will always be some who read slowly, others fast. Try, therefore, to have pupils take a moderate rate of movement when beginning. If there be those who are inclined to sing uncommonly loud, and thereby lead the class, either right or wrong, they must be made to sing more softly. Do not imagine that your class is gaining ground by allowing these stentorian voiced leaders to go on. Recognizing these few precautions, we will proceed to the reading.

Direct the class to look at Exercise 1. Ask them to notice what kind of measures are indicated by the figures at the beginning (the numerator always tells the kind of measure); also let them see that the note called "one," is on the first added line below the staff, and has the figure "1" underneath it. Do not make any explanation about the kind of notes, the lines and spaces, the clef, the key, or anything else that is unimportant, and remember that you are talking to little children. Hang the metronome so that it will swing from an armature fastened to the top of the chart. This gives the class a chance to see both the pendulum and exercise at the same time. Pointing to the notes, tell them to say how *long* and *strong* each sound will be — *i. e.*, give time-names. When this has been successfully done, sound the C pitch-pipe, softly. Tell the class to sing eight, then one. Let the metronome swing again several times, — long enough so that every child is watching, — then say, "Ready, — sing!" being careful to say "sing" upon the unaccented swing, or second one, of the measure.

Never sing the time-names. Beating and marking time are not necessary.

If the drill-work has been thorough, by the time the third or fourth exercise is reached, the pupils will sing them with very little, if any, hesitation.

3. The exercises as far as No. 12 are all conjunct. No skip is intro-

duced until this exercise, when all at once the interval of a third appears. Do not call attention to the skip, but see that the class is well prepared for it through the study of the diagrams and modulator. The reading becomes an easy matter if this has been done. At Exercise 19, the first rest is introduced. It may be well, just before this exercise is sung, to give a few moments extra drill upon measures with rests.

Be sure that each new difficulty is prepared for before attempting a lesson.

This keeps a teacher on the lookout all the time for what is coming, as the drill-work should precede the exercise by several days.

Exercise 21 combines the study of the rests upon first and last parts of measures in an admirable manner. Many times it is best to study the last four measures first, these being the hardest. Children invariably hold a note before a rest too long. Teach them not to do this. Nothing is more pleasing than to hear the tones before rests clipped off exactly on time.

Care should be taken in this respect with Exercise 21, as well as all others of a like nature.

With the advent of Exercises 24 and 25 a new feature in the likeness of the four-part measure appears. This need give the pupils no alarm, as ample chance for their study has been given in drill-work.

Exercise 25 contains some hard intervals in the third measure. Nothing should be said to the class about them.

Three-part measures come with Exercise 26, and with it a recapitulation of the intervals 1-3, 3-5, 2-4, 4-6.

4. It will be found by experience that pupils have more trouble in gaining the correct conception of three-part measure exercises than of those in both two and four-part measures. Do not imagine that they will grasp them as quickly, but be prepared to give sufficient drill to clear away all doubt. The time-names are to be used to establish accents. Do not lose sight of this for a single moment.

Exercise 31 is written in three-part measures of eighth notes. Do not make any explanation of this fact, but immediately begin to work upon it. In Exercise 32 occurs the first instance of a disturbance of the regular accent. Be sure that this measure has had ample study for several days beforehand. With great delight will the pupils dispose of what may have seemed an insurmountable difficulty.

5. Teachers, have you the habit of stopping, or allowing the class to stop singing, as every little error occurs? If so, don't do it. Let the class gain the impression of the exercise as a whole. Then, if you wish, study some hard measure or measures. Give your class confidence. If they are constantly stopping in the midst of exercises, it is very doubtful if much will be gained.

Elaboration must not be attempted before the pupils have a clear conception of the real things in music. It will be far better if you do not wait for absolute perfection at a first reading. Better have some exercises fairly well sung without hesitation, than to be always stopping and beginning over again. At some future time, when the little minds are not fatigued, return again to the exercises. Possibly the pupils will have become more receptive.

6. When rapidity and accuracy of reading have been acquired, polish or expression may well be added. Does some one claim that little children cannot be taught to sing with expression? What an absurd notion! Think how many times a day the face of a bright and intelligent child will change in expression. Can he not be taught to read with expression? Does he not quickly detect whether his teacher is kind or cross? May he not be led to treat dumb animals with kindness? Childhood is the budding time of life, a time when the character may be moulded with the most delicate touches. Old age comes on apace, and the time is altogether too short, the fabric too firm, to admit of much change from bad to good, from wrong impressions to right ones.

7. Before Exercise 37, key of G, is reached, the drill-work of the divided scale, as well as practice from the representation of this key, must begin. It will then be sufficient to say to the children that "one" is now placed on the second line of the staff. It will be seen that the melodies in this key do not go above E, fourth space, nor below D, first added space below. This keeps the pupils singing within a perfectly easy compass, and prevents screaming, or loud and forced singing. It will doubtless be seen that as each new page occurs, the exercises grow in stature, thus leading the child, little by little, in easy, progressive stages. Some new features in rhythm will be found in the exercises of this key, but they may be easily mastered.

Exercise 56 is in the key of D. Have the pupils sing "eight," then "two;" call "two" "one." Call attention to the fact that "one" is now

on the first space below the staff, and go on as formerly. Nothing new is introduced except the position of the scale upon the staff. Nothing should be said about it, as all necessary things may be learned from the study of the scale representation upon the modulator.

In Exercise 62 is found the first illustration of a syncopation. An explanation of this peculiarity of rhythm was given in Chapter IV. Page 18 is exceedingly interesting and instructive, the melodies are very suggestive, and the rhythmical features, some of which are new, are superb. No class will fail to appreciate the study of this final page in the key of D.

It was thought best by the instructors, whose names have appeared elsewhere, to skip to the key of F for the next study of exercises, returning to the keys of A and E when that key has been completed.

In getting the first tone of this key of F, page 26, sing "eight," then "four;" call it "one." Throughout this key quite a number of hard intervals are introduced. This serves to sharpen the intelligence of the children. Nothing is gained by constantly singing the same things. The Normal Music Course avoids this, as something new is constantly forthcoming. As the pupils gain more confidence, gradually hurry up the movement of many of the exercises. Do not let them drag any exercise.

This completes the required work for the first year pupils.

8. Before beginning upon the next key, A, the children will have had a vacation, and will be larger in thought as well as body. They will begin to see things a trifle more clearly. Before they begin reading, it is a wise plan to teach them the habit of finding the key, unaided. The following plan, originated by Mr. E. P. Russell, has stood the test of experience, and may be used as a safe guide in getting any major key within the circle.

USE OF "C" PITCH-PIPE.

A Formula to be used in securing the key-note of any major key.

ARRANGED BY EMORY P. RUSSELL.

Director of Music in the Public Schools of Providence, R. I.

- 1 Sharp — key of G. — Sing 8 (key of C), sing 5 and call it 1.
- 2 Sharps — key of D. — Sing 8 (key of C), sing 2 and call it 1.
- 3 Sharps — key of A. — Sing 8 (key of C), sing 6 and call it 1.
- 4 Sharps — key of E. — Sing 8 (key of C), sing 3 and call it 1.

- 5 Sharps — key of B. — Sing 8 (key of C), sing 7 and call it 1.
6 Sharps — key of F sharp. — Sing 8 (key of C), sing 4, call it 7 ;
now sing 8.
6 Flats — key of G flat. — Sing 8 (key of C), sing 4, call it 7 ;
now sing 8.
5 Flats — key of D flat. — Sing 8 (key of C), sing 1, call it 7 ;
now sing 8.
4 Flats — key of A flat. — Sing 8 (key of C), sing 5, call it 7 ;
now sing 8.
3 Flats — key of E flat. — Sing 8 (key of C), sing 2, call it 7 ;
now sing 8.
2 Flats — key of B flat. — Sing 8 (key of C), sing 6, call it 7 ;
now sing 8.
1 Flat — key of F. — Sing 8 (key of C), sing 4, call it 1.

9. Right here may be a good place to caution against the taking of too much time in any one singing-lesson. It is not always well to give a fifteen or twenty minute lesson to young pupils. It is better to divide that time into two periods. The best time to leave off is while one has the attention and interest of each member in the class.

Some teachers spend altogether too much time getting ready for lessons. One would think they were going to change their residence, from the amount of preparation that goes on. Three quarters of a minute is long enough for any primary class to prepare for singing, no matter what the time of day. Get to work quickly; don't stop to explain; keep the children alive, and leave off when they are in that state.

10. *To handle a music book.*—Watch the class when permission is given to open the beautiful First Reader. How all eyes shine as one page after another is scanned! The child sees the representations of a multiplicity of musical thoughts, all of immense value to him, and is charmed with the prospect in view. He will be unconsciously trained in the *best* that music has to give, and, although he cannot explain in words, his intense interest may be readily seen.

Teachers, as you study and teach this book, try to find out the suggestiveness of some of its beautiful melodies. (Of this, something will be said in a later chapter.)

As soon as the pupils have had an opportunity to take in hurriedly the book as a whole, direct their attention to page 5, — the first one with music upon it. Teach the children to find the page and exercise quickly. Do not allow them to turn a whole book, in order that one page may be found.

TEACHER. Sit erect, and hold your book in the left hand, so that you can see me easily. (Teacher standing in front of class.) Look at Exercise 1. Tell me how strong and long the notes are. (Give time-names.)

If the metronome has been used sufficiently while chart exercises were sung, it may be dispensed with while the book is being used, as the class will have gained a feeling for rhythm, and have no difficulty in holding to a regular accent and movement. The time-names should not be dropped yet.

All the melodies as far as Exercise 45 are essentially of a melodic nature, — *i. e.*, the melody, aside from any slight rhythmical features, is of paramount importance. From Exercise 45 on, for a distance of two pages, rhythmical problems are prominent.

The conjunct idea, before mentioned, is always prominent, thus leading children to gain sure impressions of strong, suggested harmonies.

There is no division of the pulse, thus giving classes the opportunity of becoming well grounded in simple units. All good teachers will at once see the importance of cleaving to certain principles until they have become well established.

New varieties of rhythm and peculiar successions of intervals will constantly appear throughout Part I., First Reader, although the principles underlying the work are the same. Just a word regarding page 50. This seems to be quite a puzzle for many teachers. The sharps and flats upon this page are not chromatics. Simple exercises in the keys of C, G, D, F, etc., are written with the signature omitted. Sing them exactly as if the signature were placed at the beginning. Instead of a signature, the sharps and flats are placed before the various notes affected.

II. The average class should finish all the exercises and songs of Part I. in ten months, at most, and begin immediately with Part II., First Reader.

With this part of the book, a somewhat higher grade of exercises and songs begins. The chief features are as follows: —

1. Harder melodic difficulties, introducing many very peculiar and unique progressions of melodies, containing diatonic intervals.
2. Absence of time-names.
3. A number of melodies displayed in different representations, giving practice for the eye.
4. The frequent use of so-called thematic melodies.
5. Introduction of two-part work.
6. Greater suggestions of harmony, musical content, and form.
7. Several choral studies of a distinctive type.
8. Six-part measure exercises.
9. Compass of exercises a trifle greater.

12. It is needless to make a detailed account of each exercise. Each teacher must work out his own salvation and maintain his position.

Before speaking of the exercises of the Second Series of Charts, attention may be directed to a few of the many musical problems in this book.

Exercises having intervals 2-4, 4-6: —

Part I. Nos. 31, 33, 38, 70, 72, 88, 97, 115, 127, 155.

Part II. Nos. 1, 2, 3, 21, 29, 39, 76.

Exercises containing peculiar intervals and progressions: —

Part II. Nos. 5, 8, 9, 11, 12, 13, 19, 29, 34, 46, 52, 59, 67, 82, 104.

Exercises having unique rhythmical features: —

Last pulse a rest. Part I. Nos. 44, 131, 137, 152, 209, 228, 245.

First pulse a rest. Part I. Nos. 46, 47, 51, 54, 89, 194, 204, 231. Part II. Nos. 3, 4, 20, 44, 58.

Miscellaneous rhythmical features. Part I. Nos. 66, 67, 111, 117, 125, 145, 163, 175, 178, 201, 242. Part II. Nos. 11, 18, 32, 33, 43, 51, 69, 71, 99, 140, 141, 157.

Same melody, different representation. Part II. Nos. 21, 22, 23, 24.

Same melody, various rhythmical treatments: —

Part II. Nos. 57, 58; 96, 97; 98, 99; 111, 112, 113, 114, 115, 116, 117, 118.

Melody slightly changed, but still preserving a common trend. Part II., Nos. 49, 50, 51; 89, 90; 91, 92.

13. Three years of graded school work is ample time in which to finish the First Series of Charts and First Reader.

It may be a good plan for a teacher to return to some of the songs and more difficult exercises of the First Reader, after having commenced the drill-work upon the Second Series of Charts. In this way the interest of classes may be kept alive, until such time as the pupils are ready for the exercises of the chart in question. It also gives opportunity for careful work in the expression of the songs.

14. Consider, with intelligence, the one-voice exercises of the Second Series of Charts. What are they? Simply an outline of what is to follow in the Second Reader. But such an outline! Every difficulty in music is presented in the first thirty exercises. Nothing could be more concise and exhaustive, and at the same time more brief.

A careful study of the rhythmical problems of the Second Time Chart must be made before attempting to sing these exercises. If units have been clearly mastered in the study of the First Reader, all that follows is but a matter of proper presentation and drill-work.

When using the chart, use metronome supporter as before, setting it at 60=quarter note, or about thirty inches in length. After it has swung a few times and the class begin to feel its motion, let them repeat the time-names for Exercise 1 in a distinct manner. Tā fā Tā fā, | Tā, Tā | Tā fā Tā fā | Tā, Tā. | Observe if the pupils make the last rest apparent. Caution them about holding the last note before the rest too long. Sound the pitch-pipe, directing the pupils, with a slight motion of the hand or by a look, to sing eight and one. Give your directions in a low, distinct voice. Let the metronome swing four times, — two measures, — saying “sing” at the fourth swing. As each exercise is difficult, see that everything is well prepared. Make no false move, which shall oblige you to retrace your steps or take back what has been said.

Exercise 3 develops no new principle. It is simply written in measures with half notes, or their equivalent. Do not sing this exercise twice as slowly, as some teachers do. Remember that the representation has nothing to do with the accent or movement. Exercises 4 and 5 are in three-part measure, and present several varieties of rhythm. Exercise 9 has a comparison of the dot after the first and second notes in the measure. Exercise 8 has a chromatic tone,¹ flat seven, and must be prepared by

¹ In later editions this has been expunged.

drill-work from page 12, Second Series of Charts. When this is done, no trouble will be experienced by the singers.

In Exercise 11 the dot occurs after the first note of one measure and the third of another. Exercise 12 introduces the chromatic tone sharp four in the first measure. Again, in the song which follows, the same thing occurs. Exercise 14 is an exceptionally fine illustration of syncopation. No better discipline was ever afforded a class than the singing of such an exercise. The whole attention must be centred upon the solution of this problem. Again, in Exercises 18 and 20, key of E, sharp four occurs. The pitch changes with each new key, the name or the manner of thinking, never. Exercise 19 is in the relative minor of E major. It is merely suggestive, as nothing is said about its being minor. The song which follows is a good example by which to teach enunciation.

Exercise 21, key of F, has an illustration of four sounds to a pulse. This difficulty comes as a first measure of the Third Time Chart. The note three quarters of a pulse long also comes in the same exercise.

Be sure that your drill-work is carefully planned and done. Do not, under any consideration, sing this exercise for your class. The superiority of the time-language will be shown by just such illustrations as this. Give it a fair show.

Exercise 22 furnishes the first illustration of six-part measure, with time-names.

They are Tā, Tā, Tē, Tō, Tā, Tē. As in four-part measure, a primary and secondary accent must be felt. In this kind of measure it falls upon the first and fourth pulses, respectively. It takes but a few moments to fix the feeling for this exercise in the minds of the class. After the exercise has been sung with a proper observance of six pulses in a measure, the time may gradually be doubled. This is done by feeling the three pulses of each half of a measure through two counts, or swings. This must be worked up very slowly. No radical change from slow to very fast should be attempted as yet.

Exercise 24 is a very difficult problem, — that of syncopation within the measure.

Exercise 25 is the first illustration of a triplet.

Full directions as to its development have been given elsewhere.

On page 11, in Exercises 27, 28, 29, and 30 some of the most difficult

problems in tune and time may be encountered. The last two illustrations are particularly interesting, as they show the same melody with different accents.

The *summum bonum* of these one-voice exercises may not be seen at a first reading. A teacher must be willing to repeat them several times in as many terms, in order to appreciate their full value.

15. As with the study of the exercises of the First Reader, so now the use of the metronome may be dispensed with when studying the contents of Reader No. 2.

Let us make up our minds to one thing when beginning the exercises of the Second Reader. Every known difficulty needful for a complete comprehension of the best chorus works of the Masters may be traced somewhere in the one-voice exercises. Knowing this fact, let us be constantly on the alert to seize every little iota of benefit which may be gained from coming in contact with them. It must be now or never with a host of children. If we do our duty while teaching these exercises, we have no cause for fear as to the future, as all problems in part-singing will be readily dispatched. Think of your responsibility, O teacher who would scramble through these most valuable lessons, in a hurry to reach part work!

16. Read the exercises in the order given in the book until No. 117 is reached. As this has a difficulty found upon the Third Time Chart, leave it for the time being. Skip, also, Nos. 125, 150, 173, 174, 175, 176, 177, 179, 180, 188, 189, 194, 195, 198, 210, 211, 212, 214, 228, 235, and songs, Nos. 21, 27, 29, and 31. When all the remaining exercises and songs have been sung, return to these excepted ones, having first made a careful review of Time Chart No. 3.

17. One important fact must be mentioned before proceeding further. Occasionally a teacher, ignorant of a true feeling for rhythm, endeavors to have a class sing all exercises at the same rate of speed; whereas, the relative time between one exercise in two, three, or any other form of measures of the same kind, being the same, no matter what the representations, judgment must be exercised in the choice of a proper rate of speed. By attempting to sing Exercises 172 and 173 at the uniform speed of 160 = quarter note (160 = ♩) one may better prove the argument. The first exercise is perfectly easy at that rate; but for the second, 80 = quarter note — one half as fast — would be far better.

Be on your guard; do not give pupils a movement too fast for them to sing with comparative ease.

When a clear insight into all rhythmical values has been established, so that the class moves automatically, one may urge it to sing with great rapidity.

18. Little has been said regarding the practice of the songs in the Normal Music Course. Little need be said about their study at this time, not because they are of no value, but rather for the reason that they are but the reflex of the various exercises. They are more difficult than the surrounding exercises, hence these (the exercises) must be studied first. The song is but the outgrowth of the preceding and surrounding exercises. How foolish, then, to presume upon children's good-humor and patience by enforcing song-drill before the preparatory illustrations leading up to it have been well digested!

Just a few suggestions on the study of a couple of songs. Suppose the first to be that on page 14 of the First Reader.

The notation and kind of measure are similar to those of the exercises preceding and around the song. The hardest intervals are 3-5 and 8-6. The first of these may be found in Exercises 72, 73, and 80, the last in Exercise 77. Examples of the rest are found in Exercises 72, 73, 74, 75, etc. These have all been prepared through the practice of the exercises mentioned. The important new feature is the construction of the melody; the progression of intervals, and suggested modulation from C major to its relative minor (A) are important points. The child is not supposed to know anything about this, however. After taking a moderate rate of movement, study the song, first of all, as a musical problem, to be worked out through the *doing*. When this has been done, let one member of the class stand and read the text, while the remainder of the pupils give close attention. Be sure that the meaning of each word is understood before uniting the words and melody. It may be found advantageous to make a short study of the word "in," fifth measure, before the song as a whole is sung. It will take but a moment for pupils to see that two notes belong to the same syllable, if that be not already known. After the song has been studied in a moderate manner, the speed should be quickened to suit the expression of the words. Many times it is not good policy to spend the whole lesson period upon one song. Return to it at some future time, when the minds are more rested.

Song No. 20, Second Reader, furnishes an entirely different sort of expression, although the two selections have one feature in common. Let us see what the difficult problems are. At the words "gild," "hours," "towers," "waste," "haste," "times," and "spring," slurs may be found. Sharp four is introduced in the last measure, second score. The dotted note as one and one half pulse is a common feature. Be sure that all these difficulties are studied in advance of this lesson, and be ready to attack the song as a musical problem. The movement must be taken in a firm and decided manner. After having read it through a couple of times, once with syllables, the second time vocalizing it, have the class read the poem in concert before putting the words to the melody. Work up the speed to the required metronomic mark, at the beginning.

The same general plan may be pursued in the study of other songs, the important thing to remember being, that the song should first of all be studied as a *musical* problem. *That* is of paramount importance, even though many persons will argue negatively. These songs should never be studied by rote.

19. Do not despise the one-voice exercises. It is only by realizing the great importance of them that a sufficient amount of time will be spent in their study.

"Great oaks from little acorns grow," said a wise man. As we, at some future time, may arrive at a period in our lives when the public shall say, "This man or woman has a good character," let us remember that it was wrought from the tiny actions of preceding years. So is it with music; many times the germ of a grand chorus or a wonderful symphony lies hidden in a simple one-voice exercise. Of itself, it may appear meagre, but it is capable of being developed into vast proportions. Do not then be in too much haste for part-singing. Get your classes to sing well in unison; give them plenty of individual work, resting assured that all this preparation will give a solid foundation for part-singing when it is attacked. Part-singing, when not well done, often discourages children. In place of beauty, dire confusion reigns. So, knowing that "every part strengthens a part," let us be content to work well in our proper sphere; let us do the thing we ought, and at a proper time. Many a "Giant Grim" will be encountered in the various one-voice exercises. Careful preparation and right application will slay each one of them.

20. Following will be found a partially tabulated list of one-voice exercises in the Second Reader, showing some of the particular problems involved in them. The one-voice exercises of the Introductory Third and Third Readers for Mixed and Unchanged Voices will be mentioned later, they being for a particular purpose.

TABLE OF MELODIES SHOWING CHARACTERISTIC FEATURES. (Second Reader.)

CHROMATICS. — *Sharp four.* Exercises 119, 138, 148, 149, 164, 177, 194, 195, 198, 205, 214, 227, 228, 233, 238. Songs, Nos. 3, 10, 11, 12, 14, 18, 19, 20, 21, 27, 29, 30, 31, 32, 35.

Flat seven. Exercises 119, 128, 138, 149, 194. Song, No. 30.

Sharp one. Exercise 222. Song, No. 13.

Sharp five. Song, No. 29.

ESPECIAL RHYTHMICAL PROBLEMS.

Rest, last half of pulse. Exercises 17, 18, 73, 74, 75, 178, 193, 216. Songs, Nos. 17, 31.

Rest, first half of pulse. Exercises 16, 74, 122, 158, 171, 232. Songs, Nos. 2, 5, 25, 30, 31.

Exercise begins on last half of pulse. Exercises 27, 232. Songs, Nos. 5, 25, 27.

Dotted note one and one half pulse. Exercises 10, 26, 39, 40, 41, 42, 43, 48, 50, 51, 52, 59, 71, 83, 86, 87, 88, 89, 90, 94, 95, 96, 99, 105, 111, 115, 116, 118, 120, 121, 123, 124, 126, 128, 129, 152, 153, 156, 162, 163, 167, 169, 178, 182, 183, 186, 187, 189, 190, 191, 193, 204, 205, 206, 209, 210, 212, 213, 220, 225, 226, 227, 229. Songs, Nos. 1, 2, 5, 6, 7, 9, 10, 13, 14, 16, 18, 20, 22, 24, 34.

Driving-notes of not less than one pulse. Exercises 32, 59, 62, 87, 100, 127, 185, 199.

Driving-notes of not less than one half pulse. Exercises 70, 71.

Syncopation. Exercises 33, 45, 53, 137, 157, 185, 200.

Four sounds to a pulse. Exercises 173, 179.

Three sounds to a pulse. Exercises, 117, 125, 150, 176, 189, 195, 212.

Dotted note, three quarters of a pulse. Exercises 174, 175, 176, 177, 180, 186, 188, 194, 210, 211, 228, 235. Songs, Nos. 21, 27, 29.

CHAPTER VII.

PART EXERCISES.

Music resembles chess. The Queen (melody) has the most power, but the King (harmony) turns the scale. — SCHUMANN.

In our music the harmonic remains the prime factor, but if it is to be worthy, it must first be won from the melody of the separate voices. — HAUPTMANN.

GOOD part-singing may not be acquired *per saltum*, but through the most careful and conscientious practice in unison. Part-singing must be equally balanced, or good results will not be forthcoming.

Part-singing means more than pastime. It should mean close attention to business.

Before much real part-work is done or many exercises are sung, a classification of voices should be made.

Supposing our class (a third year one) has completed all the one-voice exercises and songs contained in the First Series of Charts and First Reader, how shall we proceed?

At the very outset, before any attempt at classification is made, certain things must be taken into consideration.

The child with an unchanged voice must not be reckoned on the same basis as the adult with a maturer voice.

Much of the so-called alto quality of voice simply results from a forced and strained manner of singing. Often it is the result of loud talking and screaming while in the play-yard.

The simple fact that certain boys or girls are asked to sing the alto or soprano part of exercises, is in no wise a sure indication that their voices may not be as well adapted to the opposite part.

Up to the age of twelve or thirteen years, the voices of all children, under proper physical conditions, are similar. Some appear to be much more powerful than others. This often comes from the fact that some children are physically stronger than others. More frequently the reason is

that an improper tone issues from the child who sings with greater power.

The writer's belief is, that the kind of physical exercise, together with the home-training a child receives, largely makes the voice what it is. The diet also is responsible for the tone or quality of voice.

Frequently it is not improved when in the school-room, as some teachers will allow their pupils to scream when talking or singing.

The task of the teacher is twofold: not alone the determining whether the quality of voice the child possesses, at the time a trial is made, is best suited for one part or the other, but the harder task of doing it in such a manner that the best possible test is obtained.

There has been much said about voice making and voice breaking. If it were reasonable to talk of it in this chapter, we also might make a few observations along that line; but as our task is in getting at practical two-part work, we must leave the problem of voice training, etc., for the present, returning to it in a succeeding chapter.

The two-part exercises in the books of the Normal Music Course have this in their favor: the compass of voice required by them is, at most, (and this occurs but rarely) only one major second lower than the one-voice exercises. Even then, the voice is merely required to touch the low tone lightly. (Exercises 189, 201, 206, 208, and the song on page 95, are the only instances in the *First Reader*.)

2. For the present, our task resolves itself into this: to select from among the ranks of our class enough pupils to make the parts balance evenly. One word of warning: do not select all boys for the alto part, for no other reason than that they are boys, and that their voices will change sometime.

One way to make a selection of parts is to have the class, as a whole, sing the scale from the pitches of C, D, and B flat. Let them use the vowel sounds, oo, ä and ö, together with syllables beginning with, b, t, l, v, and z. (See page 97.) When singing the scale, the pupils will be singing as naturally as possible.

Carefully listen to the timbre of each voice from various points in the room. From the number select the pupils that appear to have the power of sustaining the lower tones easily, and call them from the class, letting the remainder keep on singing. When you have sorted all the voices which

seem to be adapted to the alto part, there should then remain only those of a light and brilliant quality. Separate the class into two sections, placing the altos on your right hand, as you face the class, and close together. If possible, it is a good plan to leave one aisle between the parts. After the division has been made, try each division separately and alternately with repeated tests, to see that no material error has been made. If the pupils are in the habit of singing alone considerably, it may be well to hear several tests in this way. The experience of nearly every teacher is, that unless pupils are in the habit of singing frequently alone, they become embarrassed, and do not sing naturally. One cannot make this classification, simple as it may seem, in a hurry. It takes time to locate all pupils where they properly belong. Often a satisfactory examination and classification cannot be effected in one or more lesson periods; a teacher must ever be on the alert to see if some change may not be made to advantage, either to the pupil or the class. Hear each voice as it contrasts with the others, under all possible circumstances, and be slow to decide. Do not imagine that there should be an equal number of voices on each part. In many rooms this is not practicable. In the average room of forty pupils, from ten to fifteen may be selected for the alto part. As the tone produced by those singing the lower part is more penetrating and of more body, the smaller number of voices will usually balance the larger number of sopranos.

The altos and sopranos should be seated well in front, and in a square, rather than distributed through long aisles. If possible, boys and girls (in mixed schools) should be seated at alternate desks, to allow the quality of tone as thorough a blending as possible. Before the first two-voice work is attempted, a little preparatory drill will be helpful.

3. Take two pointers, each of a different color, if possible, and, standing at the left of the chart, point various intervals from the ladder or Modulator, or both. Direct the altos to follow the course of the pointer in the right hand (calling attention to certain color) and the sopranos to follow that in the left. After each division has sung separately in an active manner, having become somewhat accustomed to observing their particular pointer, begin to use both at the same time. The following guide may be a help to the teacher. The two rows of figures explain themselves. Point from the ladder, the exercises given in the table. When

one pointer is to be held, while another moves on, indication is made by a dotted line (. . . .). Whenever the pointer is to be taken from the chart a + is placed. Figures in italics, indicate notes below one or above eight.

EXERCISES FOR TWO-PART WORK.

Left hand pointer, *sopranos*. 1, 2, 3, 4, 5, 4, 3. +

Right „ „ *altos*. 1, 2, 3, 4, 3, 2, 1. +

1, 5, 4, 3, 4, . . 3. + 1, 2, 3, 4, 5, . . 6, 7, 8. +

1, . . 2, 1, 7, 1, 2, 7, 1. + 1, 2, 3, 4, 5, 1, . . 2, 1. +

8, 7, 8, 7, 8. + 8, 2, 8, 2, 8. + 8, 7, 6, 5, + 5, . .

1, 2, 1, 2, 1. + 1, 7, 1, 7, 1. + 1, 2, 3, 4, + 4, 3,

. 3, 1. + 3, 4, 5, 6, 7, 8, 2, 3. +

2, 7, 1, + 1, 2, 3, 4, 5, 6, 7, 8. +

3, 2, 8, + 8, 7, + 7, 8. + 8, 7, 6, 5, 4, 3, 2, 1. +

8, 7, 6, 5, 4, 3. + 3, 4, + 4, 3. + 1, 2, 3, 4, 5, 6, 7, 8. +

1, 2, 3, 4, 5, 6, 7, 8, + 1, 2, 3, 4, 5, 6, 7, 8, 2, 3.

8, 7, 6, 5, 4, 3, 2, 1. + 1, 2, 3, 4, 5.

8, 7, 6, 5, 4, . . 3, 2, 1. +

3, 2, 1, 7, 6, 7, 1, 7, 1. +

+++ 4, 5, 6, 7, 8, + + 8, + 5, + 6, + 7, 8. +

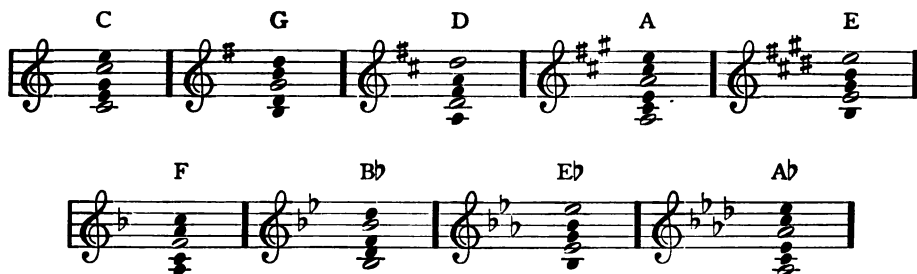
1, 2, 3, + + + + +, + 1, + 3, + 4, + 2, + 1. +

Note that these make a few simple melodic progressions, — the union of a few thirds, sixths, and the discords of 5 and 4, 7 and 4, together with their simplest resolutions.

The object is simply to give pupils an opportunity to hear one part against the other, so that each learns to follow his own particular part.

Some teachers may not need to use this plan, some may fear to try it, although it is simple, and interests the children. No claim is made for its originality, as some such device has been used by many of our best teachers, and in the various summer schools for Normal Instruction.

4. One thing *should* receive attention, before our pupils proceed to the singing of two-part exercises. It is very important that all classes sound the first tones of the various exercises and songs without hesitation, in a manner that indicates certainty. Exercises invariably begin upon some one or more sounds of the chord founded on the first degree of the scale, technically known as the "chord of the tonic." Place upon the board the following drawing, making the fundamental, or key, note the larger. (Use colored crayon for it, if you wish.) The diagram shows the position of every note in the first chord of various exercises and songs.



How to proceed. — Have the class get the sound of the key-note, and sing it firmly (page 64). Take the pointers, and, placing them upon the notes one and three, first line *below* the staff and first line *of* staff, key of C, direct the altos to hold the tone *one*, while the sopranos sing both *one* and *three*, pausing upon the latter a moment. Point three and five, three and eight, one and eight, five and three above eight, etc., being sure that each division begins with *one*, and sings the intervening tones of the chord before pausing. Practice with other keys in the same way, until the class readily sounds any required combination. You may say this is a needless waste of time. Experience proves that it is time well spent, as it helps in several directions. It makes pupils feel sure of attacking the first tones with firmness; it makes them almost sure to sound in tune; it fixes the positions of those particular notes better in the mind; it unconsciously trains pupils to

a knowledge of simple chords. Nothing retards exercise-singing more than for a teacher to allow haphazard or uncertain sounding of the first tones of an exercise. Children must be made to feel the importance of this preliminary sounding. Once confidence is gained, they will sing anything within their power, unaided.

5. Now make a trial of Exercise 166, Part II., First Reader. Perhaps it may be best to have each part sung separately before putting the parts together. Usually, at the first few trials, the soprano part will overpower the other. This need not necessarily be taken as evidence that the parts are unbalanced. When the altos have gained a slight degree of confidence, not infrequently the opposite happens.

Exercises 166 and 167 are written in a succession of thirds, while Exercises 168 and 169 are in sixths. These combinations are always smooth and pleasing. They must not be used constantly, however, as with some writers, or the suggestions run dry. In exercises 170 to 178, inclusive, the same intervals between parts are used, but a multiplicity of changes are wrought with them, thus making each problem more and more suggestive. Up to Exercise 179, key of G, nearly all have been written in notes and rests of equal length. When this exercise is reached, the contrapuntal spirit¹ begins to be made more and more manifest.

The parts are made up of notes of various lengths, close discords are employed, bits of imitation are very deftly used; one part is made to rest while another sings, and with many and varied suggestions do we find our work fashioned for us. The parts are moving: children feel an irresistible something inciting them on to new fields of discovery. Invisible hands are guiding them in a wonderfully progressive manner.

Exercises 180 and 181 have strong syncopations, and the union of the two parts, at the places they occur, proves to be a discord. Exercise 183 is a valuable study of rests. In Exercise 184, at the beginning of each phrase the sopranos have a lead of one full measure. Teach the opposite part to follow the one that leads, in mind, if not with voice, when these instances

¹ In a literal sense the ancient term "counterpoint" meant point against point. With the advance of modern thought, it means melody against melody, in such manner that at any given place the most beautiful harmony will result. The contrapuntal spirit is opposed to the common acceptance of the word "harmony," in that it savors of motion rather than of rest.

occur. Exercise 187 gives the altos two measures lead, and in 190 the sopranos again have the lead.

Exercises 188 and 189 are well suited to test the mettle of your singers. If they can read these without halting, you may well congratulate them. Two-part work makes pupils more independent. Every time a new part is added, so much greater the degree of independence to be acquired. With Exercise 191, comes the key of F. If your class does not readily sound the first tones of the exercise, give them a few moments' drill from the picture of that key on the diagram. Exercise 195 combines a little bit of *imitation* and more syncopations. Be sure that the sopranos hold the sustained tone represented by the notes c and d, in a firm manner. Exercises 197, 199, 202, 206, 208 are particularly graceful. Exercises 203, 209, 212 are of a solid nature. Do not fail to have children sing Exercise 220, as there are many problems in those few measures.

Care and *decision* should be the watchwords while studying these two-part exercises. Rhythm, as far as single units are concerned, must be absolutely established. One part a quarter of a pulse ahead or behind, at any important point, makes confusion. Caution, on the part of both teacher and pupil, must be exercised, for it is now that the latter first gains his impressions of combined sounds. If these ideas are not grasped, how will he be able to compass the greater thoughts suggested by future combinations and enter into sympathy with the great musicians?

All the two-part exercises and songs of the First Reader are written without chromatics, — these are not introduced until the Second Series of Charts, hence we see some very unique songs. Modulations take place, but without the introduction of chromatic tones.

You will note the quaintness of such rare little songs as those on pages 82 and 95.

It is not an easy matter to make a well-balanced modulation without using chromatic tones. It could be done only with two parts, as the addition of another requires chromatics. Try to write some songs of this character, and you will find that it is no easy task, and that only genius, coupled with wise experience, could pen anything worthy of notice.

6. Closing the First Reader with reluctance, we pass on to the two-part work of the Second Series of Charts, which forms a preface to the Second

Reader. Before these exercises are attempted, our pupils, who are now in the fifth year of school work, know much about chromatics. These may be used, therefore, for the purpose of modulation. The contrapuntal spirit of the First Reader is far greater in what now follows. All the two-part exercises of the chart, as far as 58, are very easy. Here appears a chromatic tone in sharp four.

Whenever you find occasion to study the separate parts of a composition, invariably begin with the lowest. Exercise 55 in key of D, and the song that follows, are similar. Exercise 56 introduces a strong discord in the third measure. Care must be taken to sing it well in tune. Remember that all these songs and melodies should be studied with the time-names. The song following Exercise 58 has for its prime feature the study of slurs. Aside from this, nothing of difficulty will be found.

Exercise 63 has sharp five. This is the leading tone to the key of G minor, in which the exercise is written. Nothing need be said to the pupils about this fact, at present.

In the song preceding Exercise 66, we again find many slurs; also the use of sharp four and its restoration within the same measure. The chromatic, in this sense, makes no modulation. It is simply denoted a chromatic change. Which is the chromatic, d natural or d flat? In Exercise 67, both flat seven (g flat) and sharp four, with its restoration, occur.

7. Teachers should keep in mind that these few exercises upon the chart are in no wise sufficient to teach classes what they should know about sight-reading.

The chart is but an outline. Book No. 2 should immediately follow, where may be found many valuable studies in two parts. What an amount of thought is displayed in them! Can you discern light and shade closely allied? If not, you are not musical. Your classes will do that. Remember all the time these studies are being sung, a little power called *musical taste* is gradually working its way within the brains of the little people. Don't discourage it. Are you likewise striving to cultivate this same taste? Is it a good or bad one? Has it taken hold tenaciously, or is it smouldering within the brain? Think seriously of these things, also of the musical side of these and many other problems. Impress your pupils with the grandeur and pathos, the matchless symmetry of music. Get beyond mere machine-drill; pursue the hidden meaning of music; hunt for the

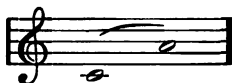
beauties, found in every simple song; in short, *lead* your classes to become musical. Many good teachers become unconsciously lost in the mechanism of art, and so never come to realize what it really is. We should keep these thoughts in mind. These two-part exercises we are now singing, are but the "means to an end," — that end, MUSIC.

Now, as to light and shade. Instead of making an examination of each exercise in two parts, let us make a few comparisons, and see what there is in the way of color in a very few of these exercises.

Compare them, and see wherein they differ. Examples of these two suggestions may be found in such exercises as 250, 253; 257, 258; 267, 268; 299, 301; 307, 308; 325, 327; 349, 350. Again, try to find the comparison between the restless and agitated, the calm and reposeful. Such comparisons as may be found in exercises 254, 256; 266, 267; 279, 283; 321, 323; 333, 334 cannot be very wide of the mark. Let us not enter into detail, but take the next step.

8. If the realm of two-part exercises has proved both educational and æsthetic, far more so will that of three-part exercises, for we have at last come to real harmony. Two-part exercises, although pleasing, are necessarily weak in this respect, as the simplest chord, in order to be complete, must have three different tones sounded at once.

The added part is known as the Second Soprano. It is a difficult part to read, so be not hasty in the selection of singers for this part. You may find it best to draw upon both the soprano and alto sections. Take those pupils who sustain the middle tones from C to A with ease, and who may



be depended upon as sure readers. Seat the singers of the new part in a conspicuous place. Do not place them in the back part of the room but bring them into prominence. Teachers should so place their pupils that the best results may be obtained from them. This requires tact.

Study the three-part exercises for unchanged voices upon the Second Series of Charts before those of the Second Reader.

As the first exercises are written in simple triad harmonies, easy to read, the teacher has ample opportunity to study the balance of tone.

If such a thing were needed in two-part work, it is even more necessary at this stage of progress. Be sure that the first tones of the exercises are sounded in tune. The plan, before given, if adhered to, will almost always insure this. All difficulties of tune and time should be well under control, so that the total energy of thought may be bent toward music.

Perhaps the most unique exercise of this series of charts is No. 77. The song on page 24 is an instance of a perfectly constructed form known as a choral. It should be taken at a moderate rate of speed, and full time given to the final tones of each phrase.

A disturbance in the regular accent is to be found in the first measure of Exercise 86. The alto intimates it in the fifth measure, an octave lower. Exercise 91 is another short example of "choral-like harmony," while the song which follows has a modulation from key of E to B. What is the name of the chromatic in the song? In Exercise 93 occurs the first instance of a chromatic progression by means of an augmented prime (five to sharp five). Consult page 53 for an illustration of this effect. In the alto part, the change, although to the same chromatic, is that of a minor second. A passing modulation may be found in Exercise 94, key of B flat. What is the name of the chromatic? the pitch? One of the most beautiful three-part songs in either charts or books is to be found on page 31. This is, in a large measure, a recapitulation of some of the previous difficulties. Each part is a strong melody. Prove this by having partial combinations sung, — *e.g.*, each part separately; alto and middle; alto and first soprano; second and first sopranos; and then, as a last test, all combined. A practical illustration of flat three (E flat) first occurs in Exercise 97. See page 12 for preceding study of it.

9. Three-part exercises for unchanged voices extend through the most of Part II., Second Reader, and nearly all of the Introductory Third Reader, also the Third Reader for Unchanged Voices, which may be used, after the exercises of that nature in Second Reader, in lieu of the Introductory Third. (This is not advised, however, as the Introductory Third forms a connecting link between the Second and Third Readers.) For the assistance of any teacher who may wish to find an illustration of certain chromatic difficulties, occurring in the three-part exercises for unchanged voices, of the Second Reader, the following tabulated list has been prepared.

Sharp four. Exercises 365, 368, 374, 377, 382, 383, 396, 403, 405, 409, 415, 422, 423, 424, 430, 433, 434, 435. Songs, Nos. 64, 65, 67, 68, 69, 71, 72, 73, 74, 75, 77, 78, 80, 81, 82, 84, 85, 87, 88, 89, 90.

Flat seven. Exercises 399, 400, 402, 415, 422, 433, 434. Songs, Nos. 72, 78, 81, 87.

Sharp five. Exercises 404, 425. Songs, Nos. 64, 67, 70, 79.

Sharp one. Songs, Nos. 64, 65, 70, 79, 80, 81, 85, 87.

Flat six. Songs, Nos. 69, 71, 72, 85.

Flat three. Song, No. 78.

Sharp two. Song, No. 85.

It will be an interesting study to note the different forms of treatment, even of the chromatics with the same name. Together with the difference in representation, in a total of forty illustrations of *sharp four*, at least twenty-two different treatments may be found.

10. In the first sixty pages of the Introductory Third Reader may be found the completion of the work begun in the Second. Discordant combinations are more plentiful and prominent, and closer harmony is the invariable result. The suggestions in harmony, such as the use of suspensions, the more frequent use of chromatic tones; the various modulations from major to minor; the introduction of nine-part measure and of the *double sharp* character, — these, besides many other points, carefully arranged and artistically developed, go to make up the suggestiveness of this wonderful collection of melodies.

11. We must take a hurried glance at the exercises on chromatic tones, Nos. 101 to 130, inclusive. These exercises perform a double purpose. In the chromatic illustrations heretofore given, only seven different ones have been treated. (This does not include the short illustrations on page 12, Second Series of Charts.) The first purpose, then, is to complete the list, adding the representation and treatment of sharp six (Exercises 105, 115, 121, 124), flat five (Exercises 108, 118, 121, 127), and flat two (Exercises 110, 116, 121, 129, 130). The second, of full as much benefit, is to teach the representation of each chromatic more forcibly. In the study of these exercises, attention should be called to the pitch-names, as well as to the name of the chromatic. Pupils should be led to see that with the change of key a consequent change of pitch is made; *e. g.*, in Exercise 104,

sharp five has *b* natural for its pitch-name, while in Exercise 114 the same chromatic has *c* sharp.

When the class has sung one of these exercises, it may be well to ask questions like these, which apply to Exercise 123: —

TEACHER. What are the names of the chromatics in this exercise?

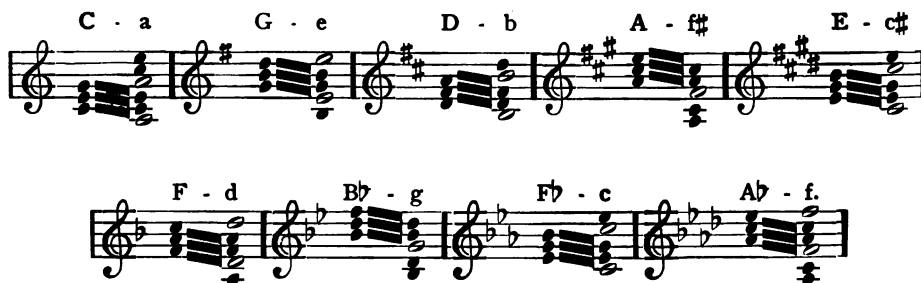
PUPILS. Sharp two, sharp four, and flat six.

TEACHER. What is the pitch of sharp four and flat six?

PUPILS. *C* sharp and *g* flat.

TEACHER. In what parts does sharp four occur? flat six? What is the pitch of sharp two in the key of *B* flat, etc.

12. With exercise 131 the representative work of minor keys begins. Various exercises in minor keys have been found in all of the material leading up to this stage of the books, but they were suggestive, the normal form (see page 26) being employed. The drill-work suggested on page 52 must be done before these exercises are commenced. This, together with the study of Exercises 131 to 162, inclusive, will insure a fair knowledge of minor keys. As with preceding exercises, questioning and consequent explanation should follow, not precede, the singing of these problems. Before attempting to read them, even after the drill-work has been done, if the following diagram be placed upon the board, pupils will better grasp the meaning and feeling of minor keys. It will assist them in sounding the first tones of exercises.



It may be noticed that the minor triad, or chord, as it is commonly called, is contrasted with the major. By seeing the same chords placed

side by side, under the head of one signature, the relationship between a major key and its relative minor will be more quickly established. When sounding for a minor key, let the pupils first get the major, as has been done before; then sing *six* below *one*; then the intervals of the minor chord, six, one, three, one, six. By this process the pupils will feel the minor effect, thus comprehending the exercise much quicker. There will also be less liability of any error occurring when the class begin to sing an exercise. After pupils have read these minor exercises, whenever reference to a key is made, the kind of key, as major or minor, should be designated; *e. g.*, Exercise 137 is in the key of D minor, Exercise 155 is in the key of B minor.

How many pupils know whether an exercise is in a major or minor key, since the signature is the same for both a major and its relative minor key? The diagram just given will aid greatly. Look at the last note of each of the one-voice exercises, 131 to 141, inclusive. Each one ends with six. Six is the fundamental note of the minor chord, and the key is minor. What name shall we give to the key? This must be the second consideration.

Look at Exercise 138. It ends with six of the key of B flat major; the pitch of the note is *g*, therefore the key is G minor.

Each minor key may be traced in the same manner.

The next step, although it may puzzle some teachers, who have not become well acquainted with minor scales and keys, will be briefly outlined. How shall we tell the *form* of minor employed in these particular exercises? Chiefly by noticing the progression of intervals in each melody. If no sharps are used, quite likely the *normal* form will be utilized; if the interval from four to sharp five occurs, the *harmonic* form will prevail; if the progression three, sharp four, sharp five, is used, ascending, with five, four, three, descending, it will be the *melodic* form. In many exercises and songs of a lengthy nature, all these forms are frequently used. (This does not apply particularly to the exercises of the Normal Music Course.)

The following points upon the exercises in question may prove a source of help to teachers who know little of the required work at this time. As some of the exercises are of a doubtful nature, nothing will be said of them. They may belong to one of two different forms.

Exercise having a treatment of the *normal* minor scale. Exercise 131 (A minor).

Exercises having a treatment of the *harmonic* form. Exercises 132 (A minor), 133 (E minor), 140, 141, (F minor), 144 (B minor), 148 (A minor), 151 (C minor), 155 (B minor), 156 (F sharp minor), 159 (G minor.)

Exercises having a treatment of the *melodic* form. Exercises 134 (D minor), 137, (D minor), 138 (G minor), 145 (F sharp minor), 146 (C sharp minor), 147 (D minor), 150 (G minor), 152 (F minor), 153 (A minor), 154 (E minor), 157 (C sharp minor), 160 (C minor), 161 (F minor), 162 (A minor).

It is hoped that teachers will not hurry over this very important list of minor exercises, as their value cannot be too highly estimated.

13. In the remaining Exercises 163 to 210, modulation, both diatonic and chromatic, is practically treated. Classes will become much interested in these studies, and, by the doing of them, learn much about modulation.

Much might be said about these exercises aside from their practical value. As many of the teachers may not have had an opportunity of studying harmony or musical composition, these points will be omitted until the chapter on musical form. Whether one sees fit to use the syllables do, re, mi, etc., or not, up to the study of Exercise 163, these exercises in modulation may be studied to the best advantage without their use. Pupils must learn to respond to the mental effect quickly. The syllables will hinder, if they are adhered to strictly.

14. The style and general make-up of the exercises and songs of both the Third Reader for Unchanged Voices and that for Mixed Voices, are similar; the difference is that in the latter many of the exercises have the lower part written upon a staff with the F clef.

In the preparatory one-voice exercises, found at the beginning of each book, modulations from every note, natural, sharp, and flat, are shown. Each lesson, from this time on, may profitably begin with this sort of practice. What shall be done with the exercises written for soprano, alto, and bass? Little remains to be said about them. Tenor voices are extremely rare in most boys' schools. The part requires a mature voice, therefore no tenor part has been written in the "Course" proper. When the high school has been reached, a few fairly good tenors may sometimes be found, who may be utilized from time to time in the various supplementary collections, including the Euterpean, High School Collection, Book No. IV. of the Cecilian Series of Study and Song, etc.

Here we must speak of boys whose voices change or begin to change before they reach the high school. In nearly all grades of the eighth year and upward, enough boys may be selected to sustain a fairly good bass part. After a selection of these voices has been made, drill for a short time from page 33, Second Series of Charts. No difference in the relation of sounds will be found, — simply a new clef, with a corresponding new position of notes upon the staff. As the relation of sounds has not changed, all girls should practice from this page, thus acquainting themselves with the position of the notes on a staff with the F clef. No lengthy explanation need be made, as the unconscious training is sufficient to give students thought with which to read exercises having a bass clef.

The teacher will notice that many exercises in the Third Reader (Mixed Voices) have bass and alto parts alike, placed one under the other. This is an admirable plan, as it gives the child a chance to see the difference in the two positions of the part.

The average pupil of fourteen seldom has a clear conception of a bass part. He imagines it very low. Lead him to see that this is a mistaken idea.

15. The exercises on the Second Series of Charts for soprano, alto, and bass may help prepare the way for the more difficult ones of the Mixed Third Reader. Before putting the parts together, have each part sung separately, letting the altos sing the bass part, as well as their own.

Exercises 100 and 102 have very strong discordant effects. In Exercise 103 the scale in the key of G is harmonized. The song that follows Exercise 104, key of D, has a modulation to the key of A. G sharp is the leading tone to that key, and must be emphasized slightly. Several new features occur in Exercises 105, 106, and 107. The first exercise has the problem of a suspension in the last measure, while with the last, a problem of triplets for the three parts appears. Each of these exercises must be very promptly attacked.

The song after Exercise 108 is but another of the many beautiful problems that are constantly greeting us. Study each part separately for the melody. The bass part is especially melodious.

The song at the beginning of page 40 is one of solidity. It is known as a choral. The holds, or pauses, over the last notes of each phrase should receive careful attention. Modulations to B flat, C minor, and F minor are

made, the last merely passing. It is safe to say that the music of this chart, although but small in quantity when compared with the great number of exercises and songs of the several readers, can but train pupils to perceive some of the finer qualities. After the study of such a choral as the one just mentioned, any class will be morally and musically better.

16. Pupils may now proceed to study the Mixed Third Reader. Here, the child is given an opportunity to cope with many and varied types of musical expression. The minor mode is more frequently used; all forms of music are summed up, and the musical suggestions are plentiful. Of this, more, later on. The circle of keys is completed in songs Nos. 25 and 61 (key of F sharp major), 26 and 27 (B major), 29 (G flat major), 52 (D flat major).

Where this Reader is not in use, the exercises in the last part of the Second Reader may be used to good advantage at this time. Beginning with Exercise 438 may be found many valuable illustrations of three-part work for soprano, alto, and bass.

Trace the line of musical thought, traversed from the beginning of the childish efforts in scale-singing and study of simple two-part measures, until such exercises as Nos. 121, 128, 165, 166, 181, 182, and others of the Third Reader for Mixed Voices are reached. When classes can sing these easily, they are upon the threshold of the musical arena, with at least one foot inside. They need not shrink, but fearlessly enter, and explore whatever may offer itself in the highest and best thoughts that music or musical literature has to offer.

17. As has been the custom in other chapters, we append a few brief suggestions upon part-singing. They are the outgrowth of experience, having been thoroughly tested.

1. Classify voices before much part-singing is attempted.
2. Do this work seriously; take plenty of time, and make the classification as carefully as possible.
3. Seat altos on your right, sopranos on the left. If there be a middle part, (second soprano) place it between the other two, and well forward.
4. Let each part frequently sing alone; confidence will be secured in this way.
5. Occasionally let all the singers sing each separate part.

6. Always have pupils sit or stand erect when singing. Do not allow them to lean either backward or forward. Teach them to hold books properly.

7. Frequently have a few pupils sing an exercise, allowing the remainder of the class to listen and give friendly criticism.

8. Remember that each exercise and song has a mechanical, musical, æsthetical, and educational side. Do not ignore one of them.

9. Learn to listen to each part as a chorus is sung. The ear may become very acute by this practice.

10. Study not only to know the subject you are teaching, but make haste to see the object of the study.

CHAPTER VIII.

VOICE-TRAINING AND VOCAL DRILL.

Is there anything which can be compared to the liquid harmonies of well-selected instruments, the graceful air upon the soft reed, or the delicate touch of the vibrating string, or the noble swell of the soul-stirring organ, unless, indeed, it be the simple strain of a rich voice or the skilful modulations of one well cultivated? — S. A. ELIOT.

VOCAL teachers very naturally fall into the habit of hobby riding. It is to be regretted, as not infrequently these hobbies are impractical, as well as flat contradictions of nature's invincible laws and common sense. Many a vocal teacher sees no more in music than the cultivation of voice. This is a very narrow view of the subject. After listening to a singing exercise as conducted in the public school, instead of commending the work in sight-reading and the effect of the *music study*, criticism is made of some petty little error in tone-making, as if tone-making were the objective and the only point of music instruction in the public schools.

I would not have my readers understand that I undervalue correct tone-making, enunciation, careful breathing. All of these things are sadly needed in nearly every public school. The point that I wish to bring to the notice of teachers and thinkers is, that there are many sides to music study besides mere voice-training. *It* is but *one* of the many means to an end. If the vocal teacher chooses to ride the hobby to death, he must suffer the consequences.

The director of music in a city, as well as the regular teacher of each class-room, must, of necessity, see more in the musical work *per se*.

Therefore our vocal teacher — who generally deals with the adult voice; who knows very little of the conditions of school-life; who is, we regret to say, seldom a thorough musician — is not always a proper critic for the regular teacher.

Knowing that these things do exist, and that vocal training has been the cause of much difference of opinion, it is with reluctance that any attempt upon a chapter of this description is made.

. It is hoped that the few suggestions about to be given will be accepted in the kindly spirit that has prompted the author to give them. They are in no wise complete, neither is any claim for originality made.

2. The mechanism of the vocal organs, although very wonderful, is a simple thing to understand. Some teachers do not have a proper conception of it.

The principal organs necessary for voice production are the lungs, wind-pipe, larynx, mouth, and nose.

The lungs furnish the power with which to make a tone. This power, which is in the form of air, is conducted through the wind-pipe, or trachea, to the larynx, or voice-box, which is situated at the top of the wind-pipe. At the top of the voice-box is a small aperture, over which little elastic ligaments are stretched. The air is expelled from the lungs through the wind-pipe, and over these vocal cords, causing them to vibrate, as do the strings of a violin or piano. This vibration produces the tones of the speaking or singing voice. The voice-box has certain cartilages and muscles, of which it is needless to speak at this time.

If the tone which is made by the vocal cords alone was heard, it would be very slight. Stretch a violin string between two sticks set firmly in the ground or floor. Upon picking it, only a small tone will arise. Fasten the string to two pegs driven into a board or hollow log. The tone will be much increased.

This comes from a corresponding set of vibrations in the article to which the string is attached, and is known as resonance. The resonator of the piano-forte is the sounding-board, placed back of the strings in an upright, and under them in a grand or square, piano. In order to produce resonance in instruments of the violin class, they are made hollow, and a sound-post placed between the front and back. Brass instruments have more or less crooks and a bell to aid the tone. The vibration of the vocal cords is thrown against the cavities of the mouth and nose, producing a reinforcement of the tone. As the mouth may be moulded into many and varied shapes, people are enabled to produce different varieties of tones. The pharynx, or upper part of the throat above the larynx, the hard and soft palates, the tongue, teeth, lips, and nasal cavities all help in the production of tone. Certain parts, as the tongue or teeth, affect certain tones, as will be shown later.

This simple explanation of the vocal apparatus has been made, not for the purpose of teaching children, but that any teacher who is ignorant of the anatomy of the voice, may be set right. Children need not know anything of the foregoing, in order to learn to use their vocal organs properly and to enunciate clearly and distinctly.

3. The child's voice is different from that of the adult. At the time of mutation, or puberty, generally between thirteen and fifteen, the larynx undergoes a radical change.

With boys, it increases in size to about the average ratio of 2 to 4, and with girls, from 3 to 5.

With boys, the larynx increases more in depth than height, while the opposite is usually true of girls.

This accounts for the difference in boys' and girls' voices after the change occurs. Teachers must remember that the voice does not become thoroughly settled in either girls or boys until several years after the change occurs. At no time must the voice be forced. Pupils must not be urged to sing with force, but with smoothness and delicacy. Moreover, a most diligent practice of enunciation must be insisted upon.

4. If a teacher would know the value of the practice about to be suggested he must first study it. Every tone, harsh or pure, can be quickly imitated. If the teacher enunciate badly, the pupils will quickly learn to do the same; if the teacher's voice be loud and twangy, pupils unconsciously acquire the same quality. As voice production, good or bad, is largely the result of habit, how necessary that the teacher realize it, and be on the alert to set the best possible example ever before the pupils. It needs constant attention, not alone when the singing-lesson is in progress, but when every lesson is being heard as well.

Let us apply certain rules to practice. Caution each pupil to sing softly and distinctly, and, when cautioning, see that *your* voice is a true guide of what you desire.

We have heard teachers shout in an impetuous manner, "Sing more softly!" If pupils respond, it will be through fear, rather than from a desire to do the proper thing. Loud and coarse commands breed riot and disorder in the school-room, therefore learn to practice what is preached, and to control your own voice.

In order that a child or an adult speak or enunciate distinctly, he must

learn to bring the mouth movements under subjection. Certain vowels demand certain shapes, and the mind should be drawn toward these shapes. Mumbling and incoherent speech is caused from non-flexibility of the lips, tongue, etc. When once a child has been taught to limber these, and put them in working order, immediately his tone and enunciation is improved. Nature steps in and does the rest.

5. Instead of going into any elaborate explanation of the vocal organs, begin to practice the pupils upon simple exercises, of themselves so simple that no one can mistake the meaning or purpose. Begin, in a natural way, just where the child is, and watch his growth from day to day. At first he will work unconsciously; afterwards, when his mind has been led to rule the vocal organs, they will immediately take shape, and perform their proper function.

Too many vocal teachers forget that mind is the ruling power in singing, as in everything else.

EXERCISES FOR VOCAL DRILL.

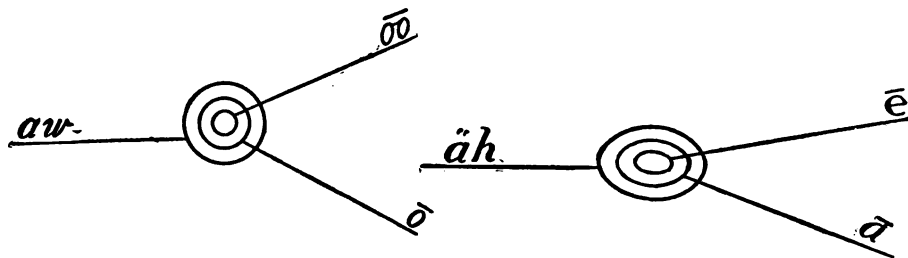
6. Instead of beginning with whole words and elaborate breathing exercises, let us commence with the vital part of a word, thus drawing out the voice.

Instruct your pupils to sit erect, neither leaning backward nor forward; also tell them to let the hands lie quietly in the lap or touch the edge of the desk in front of them.

I. Taking a medium pitch, as that of *f*, *g*, or *a*, direct the class to sing in a quiet and distinct manner the following,—



sustaining the tones during the time of four swings, or beats. The following figures will aid the pupils to see the relative size of the different shapes.



As soon as pupils get the idea of what is wanted, vary the exercise by letting them sing the scale up and down with the different vowel sounds. In order to get pupils unconsciously to make the lips flexible, instruct them to hold to one tone. With a pointer, lead them to sing one vowel after another, at first slowly, then gradually faster. Point from *ō* to *äh*, *ōō* to *ā*, *äh* to *ē*, and note how the shape of the mouth changes as one after another is sung in a proper manner. Let this exercise be done in a smooth manner, without detaching the tone. Children will not be slow in finding that their mouths take on various shapes as a change from one vowel to another is made. Select a few of the pupils who do the best work, to stand occasionally before the class and show it the position of the mouth. A bright teacher may find many ways of using these six sounds to good advantage.

II. The second step is to prefix some of the consonants to the vowel sounds already practised, — *e. g.*, *b*, *d*, *f*, *j*, *k*, *l*, *p*, *r*, *t*, *v*, *z*. These consonants must be made in a clear-cut manner.

At first take *kōō*, or *tōō*, and have the class sing them in a monotone upon the pitches of *f*, *g*, *a*, or *b*.

Then the following exercise may be used with good effect: —

1. Bōō,	kōō,	dōō,	zōō,	lōō,	vōō,	tōō,	rōō.
2. Bōō,	kō,	dōō,	zō,	lōō,	vō,	tōō,	rō.
3. Bē,	kōō,	dāh,	zā,	lē,	vō,	tā,	raw.

Those familiar with the action of consonants upon the organs of speech will at once see the object.

B and *v* are *labials*; *k* is *palatal*; *d* is *dental*; *z* is a *sonant*; while *l*, *t*, and *r* act upon the tongue. (The nasal *m* and *n* are purposely omitted at this stage of the work.)

In Exercise No. 1 the consonants are prefixed to but one vowel sound, *ōō*.

Exercise 2 utilizes two vowel sounds, — *ōō* and *ō*; while in Exercise 3 all the sounds previously mentioned occur.

These are by no means exhaustive, as many other combinations may and should be used. The consonants alluded to, impel pupils to articulate in an incisive and crisp manner, therefore the proper way of enunciation will be more readily noticed by the children. The teacher will notice that some consonants (*e. g.*, *l* and *d*) admit of much quicker action than others (*e. g.*, *b* and *k*). Teach the pupils to shape the consonant quickly, and with precision, coming immediately to the vowel sound. Do not allow them to drawl the exercises.

III. The third process is just the opposite of what has been done; namely, that of affixing the consonant to the vowel.

Sing, in the manner heretofore described, the syllables, *ōōb*, *ōd*, *awk*, *ēd*, *āt*, etc.

More care must be exercised when singing a final than an initial consonant. In order that the class may leave it simultaneously, instruct pupils to hold the vowel sound until a signal is given, at which time all will articulate, or shape, the consonant. When singing the scale, these syllables must be sung more slowly than when they contain prefixed consonants.

IV. The last process is but the summing up of the three preceding exercises. Let the class sing combinations of consonant, vowel, and consonant, — *e. g.*, *tōōt*, *lāv*, *lāz*, *dēl*, *kēp*, *fāz*, *rēd*, and many, many others, too numerous to mention. A splendid opportunity is offered to the ingenious teacher not only to know more about the beauties and intricacies of the language, but to experiment with the class as well.

The diacritical marks should be used in connection with the syllables to be sung. This will teach the children unconsciously to analyze all words with which they come in contact.

7. Good enunciation is but habit. If this simple work is practiced faithfully, good singing, reading, and speaking are sure to result, and we may hear, instead of mumbled and incoherent expressions, clean-cut tones, well-articulated words, and much smoother voices.

Follow the practice already suggested with the study of the short sounds, afterwards, with the occasional sounds of the vowels. Introduce the

remaining consonants. [If the teacher be unacquainted with the diacritical marks, they may be found in Webster's International Dictionary, and many of the spelling-books. Every public-school teacher should know them, especially the teacher of singing.]

8. The following table of words should be pronounced and sung frequently. It is by no means complete, but may help to increase the interest in this direction so that teachers and pupils may be encouraged to find more.

SYLLABIC COMBINATIONS.

Prefixed consonants, Bl, cl, etc.

Bland, blink, black, blow, blind.
Clew, clove, close, clean, cling.
Glad, glass, glove, gloom, gleam.
Plane, plat, place, plant, plume.
Slave, slack, sleet, slat, slide, slew.

Br, cr, dr, etc.

Brave, brat, brown, brink.
Crane, creep, crawl, cringe.
Drink, dream, drive, dry, drest.
Fret, fright, frown, fraught.
Grain, green, gruff, grub, groom.
Prey, price, prank, prow, prune.
Tray, trance, tree, tryst.

Ph, th, wh, spr, str, etc.

Phase, phiz, phone.
This, that, then, thing, thick.

Who, what, which, when.

Spring, sprite, spread, sprawl.

String, strew, strict, stroke.

Final consonants made prominent:

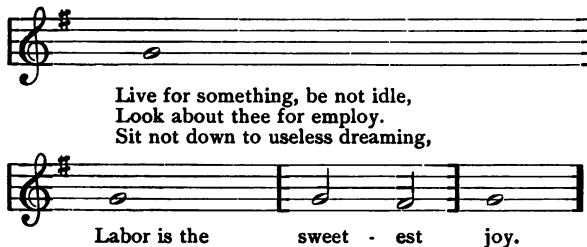
Words ending in b, d, k, z, etc.

Mad, did, rub, lick, adz.
Bald, mold, build, world.
Lack, slack, milk, walk, talk.
Help, scalp, pulp.
Deft, lift, sift, draft.
Sells, tells, falls, sills, tolls.
Celt, melt, bolt, salt.
Spoils, toils, coils, boils.

Elisions.

Quak'd, rock'd, shock'd, pluck'd.
Gain'st, roll'st, blam'st, scorn'dst.

9. The occasional monotoning of a simple poem will be found an excellent exercise. In doing this, pupils may give their undivided attention to the proper means of articulation. This practice will enable pupils to see the difference between modulating the voice and holding it at one constant pitch. Place the following poem, taken from the Second Normal Music Reader, underneath the staff. The following diagram will give one an idea.



Other poems, together with other keys and formulas, may be practiced. See that the pupils do not pronounce "useless" like *use-liss*, "sweetest" like *swee-tist*, "dreaming" like *drē-min*.

10. A few practical hints upon the line of vocal exercises and enunciation have been suggested for your notice.

Possibly the remainder of this chapter may well be utilized with a few general suggestions regarding pertinent points.

I. *Either have pupils stand or sit erect when singing.*

The standing position has many good features. After pupils have been sitting in a warm and poorly ventilated room, it will rest them to stand. Aside from this, it is good practice. Very few pupils know how to stand or walk correctly. If they are to stand, have them do so at command. A few simple commands will be sufficient.

II. *Keep the temperature of your room at an even heat.*

Do not ask pupils to *work* in a room, much less *sing*, where the mercury is above 70 degrees Fahr. See that the room is not filled with coal gas, crayon dust, or impure air. It will also be much better if pupils be not asked to sing immediately after hard exercise on the playground.

This leads me to speak of singing and calisthenics. Do not combine the two things, for both will suffer thereby. It is wrong to ask pupils to sing when they are at the same time intent upon bodily exercise.

III. *If possible, let the singing and reading lessons be near together.*

A good time for both is just before dismissal, letting the singing-lesson come last. It quickens the blood and wakens the pupils. This encourages digestion and promotes hunger. It sends the pupil home in a pleasant mood. He is, therefore, more ready to return to school.

IV. *Above all things, do not force pupils to sing loudly.*

The singing and speaking voices are often quite different, even with the same pupil. Do not judge one by the other. Pupils must not be asked to sing with force, as with many this is an impossibility. Singing, when properly done, aids the speaking voice, and *vice versa*.

V. *Teaching a child to articulate is but training him to use the muscles of the lips, tongue, etc.*

Probably more errors in enunciation occur from not dropping the jaw low enough, than from any other cause.

VI. *The diet, dress, and habits of a child have much to do with making him a good singer.*

The first two are largely beyond the control of a teacher, yet at the same time a teacher who has the full sympathy and respect of his class may do much to inspire pupils to do their best. It is better that children avoid a too greasy or highly seasoned diet. Encourage them to get all the sleep possible. Every one knows the baneful effect of tight collars, wrist-bands, and corsets. Discourage all of them, especially for children. Parents should be taught that a frequent change in clothing is necessary, to allow for the growth of children.

VII. *Is it well for pupils to sing when the voice is changing?*

There has been much said and written upon this question, both for and against it.

The writer's experience and judgment are as follows: In some few instances it is better that pupils should not be asked to sing very much at this time; in other instances, no possible harm will arise.

Why will it hurt a boy or girl more to sing a little than it will to holloa loudly, talk loudly, etc., on the playground? If singing is harmful, then this surely is; and if one be stopped, by all means silence the other. Common sense should enter largely into this question, not superstition, presumption, or prejudice.

CHAPTER IX.

CONDUCTING.

Example is the school of mankind, and they will learn at no other. — BURKE.

He is a good musician who understands the music without the score, and the score without the music. — SCHUMANN.

MANY are the methods, many the persons who have attempted to teach others the art of conducting. To some, the methods have proved a help, but many persons have derived no especial benefit. The question naturally arises, Can conducting be taught? We must answer, as with the matter of expression, Yes, and No. Persons may be taught the proper carriage of body, the movements of the hands and arms, to beat time with or without a baton, and yet know very little, if anything, about conducting.

2. I shall not attempt to tell about these preceding points in this chapter, but pass to the more important features of conducting; and first let us speak of the *conductor*.

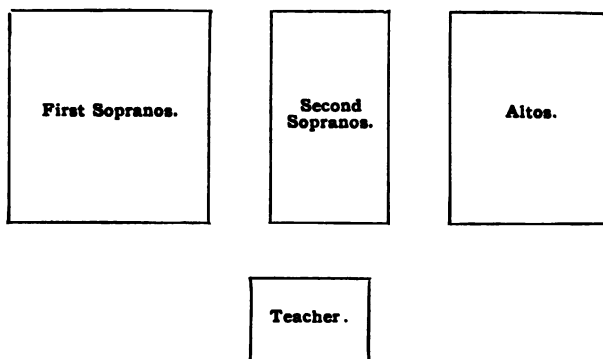
We will suppose, for the present, that our conductor is the regular teacher of the school. He need be none the less great on account of the situation, as there are doubtless more good conductors to be found in the school-rooms of this country than ever stepped upon the chorus platforms during a century.

Each special teacher must, of course, study to conduct successfully, and at the same time show teachers under his charge what to do. He can show the proper use of the baton, etc., but each person must have other qualifications. Many of these cannot be taught; they must be cultivated. Among the number of desirable requisites, let us mention *magnetism*. Some possess quantities of it, and there is no doubt that it helps many a person who might fall short in the real manual work of conducting. A second requisite is *composure*. The true conductor will avoid all unnecessary gesticulations and gyrations, as he knows full well that they have

a demoralizing effect upon his body of singers. One who has seen Theodore Thomas may realize what it is to be composed. Added to the above mentioned requisites, the conductor must be a thorough lady or gentleman. No conductor should give way to a mean temper, or make insulting remarks, while drilling a chorus, least of all a chorus of children. Some poor mortals — shame on them! — allow themselves to fly into a passion at the slightest error. No lady or gentleman will do it. Magnetism, composure, and a profound musical instinct, together with a large heart and deep insight into human nature, make *power*, which no conductor can afford to ignore. With power should be coupled *modesty*. There is danger of a person holding so responsible a position becoming puffed up with gross conceit. One who is thus inclined, should put a watch over himself. Rest assured, if you have good traits, your chorus will find them in due season. Do not attempt to bulldoze, even though you have a little power for the time being. Of course, a good conductor must be a *musician*. This goes without saying. He must know his score so well that he will not have to consult it constantly.

3. We have spoken of the conductor, let us also think of the *conducted*. Let us begin our observations with a class of children. When may we begin to direct a class of children? In the broad sense, we are to direct them from the first day they enter school. From the literal sense, and a musical standpoint, we may begin at any time after the pupils have learned to do things in a perfectly rigid and absolute manner. Freedom of action must proceed from strict discipline. Tune and time must be unerring. When this state of affairs has been reached, the sooner a teacher begins to break the thread of thought, the better. One of the first steps to be taken is to lead children to make some slight variations of *tempo*. By a slight motion of the hand they may be made to sing slower or faster, as the sense dictates. They must watch you, and learn to obey every little movement. No conductor ever had a more satisfied feeling than may be experienced by any painstaking teacher, who for the first time realizes with what care a class of little children will watch every slight motion of the hand or baton, as it moves, now slow, then fast, now with a gentle sweep, again with a grand one, thus indicating, much more clearly than words can, certain *nuances*. Much may be done with children while they are at work upon one-voice exercises and songs. More may be under-

taken when they arrive at the study of part exercises. What an opportunity is offered to the truly musical teacher when three-part work is somewhat advanced! Take such a song as No. 74, Second Reader. What a chance for some really artistic work! Having seated the pupils according to the following plan, and quite compactly, instruct them to sound the first

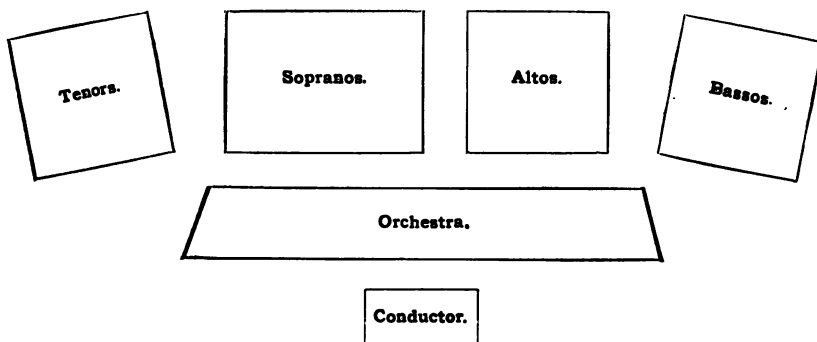


three tones carefully and firmly. When you have the eye of each pupil, give the signal for beginning. Make a short sweep of the baton when beginning, but immediately widen it, as indicated by the exhilarating effect of the ascending scale series. At the words "and seems to say," the first and second sopranos must be motioned to sing softly; at the same time, indicate to the altos that they are to sing a trifle stronger. When a repetition of the words occurs, and the second sopranos take up the same bit of melody, motion them in the same manner. Begin the sentence, "Break, break," quite softly and distinctly, and work up to a grand climax at the word "away." Be sure that pupils give full time to the rest following that word. Let them sing the two final chords with great firmness, and direct them to hold the last tone until you give a signal for stopping together. Nothing is worse than to have a class stop in a haphazard manner. Some most delicate bits of tone-painting may be found in this song. Other songs of rare beauty in this book are Nos. 78, 81, 87. In the Introductory Third Reader, a good opportunity is offered to the conductor in such songs as Nos. 1, 4, 16, 25, 28, and 29. The Third Readers contain many beautiful specimens of song.

Summed up, the principal points to be kept in mind when directing a class of children are:

1. Wait until every child is ready to sing, before giving signal to begin.
2. Beat time with precision ; positively, but not stiffly or awkwardly.
3. When you wish one part to sing a trifle heavier than another, direct attention to it, indicating by your look and actions the required result.
4. Keep perfectly calm and composed.
5. Do not make any unnecessary motions.
6. Be sure that the class begin and end together.
7. Indicate whether you desire pupils to sing soft or loud by the width of the sweep.
8. Remember that there is a limit to children's voices. Do not crowd them beyond their strength, thus producing noise.
9. Give them courage by your look and manner.

4. All of the preceding suggestions apply to the conductor and the conducting of an adult chorus. Suppose we turn our attention toward such a body for a short time. The parts should be arranged as follows: —



Sometimes space will not permit of this arrangement. It then becomes necessary to place the parts in some other manner. Regard for the body of tone must always be had. Place singers so that the least prominent parts will be in front. Some chorus masters put tenors back of sopranos and basses back of altos. Some reverse the order. Do not place all of the best singers in front. Place some of them in the rear, thus holding together the body of tone, and encouraging those who have but slight

attainments. If possible, have singers arranged in tiers, one above the other, so that all may see with ease. It has been said that a perfect balance of tone must be secured. With the average volunteer chorus this is not an easy thing to do. Given a chorus of one hundred voices, under average conditions, it may well be made of thirty-five sopranos, twenty-five bassos, and twenty each of the alto and tenor. As a rule, tenors are scarce, sopranos are plenty, bassos and altos in fair quantities.

At this writing, the following are the numbers to be found in several of the best chorus organizations of the United States.

Handel and Haydn Society, Boston, Mass.	Apollo Club, Chicago, Ill.	Buffalo (N.Y.) Vocal Society.
Sopranos 138	Sopranos 180	Sopranos 42
Altos 130	Altos 114	Altos 33
Tenors 77	Tenors 90	Tenors 20
Bassos 93	Bassos 119	Bassos 30
Total 438	Total 503	Total 125

5. We have spoken of the conductor and some of the features of conducting. It may be well to consider those who compose the choruses. Perhaps a few rules or suggestions may not be out of place.

1. Remember that if you promise to sing, it is your duty to be prompt and attentive at rehearsals. Do not come into rehearsal tardy, and thus disturb those who are rehearsing.

2. Do not show off, no matter what your ability may be, — and this leads me to speak of solo singers. It is a common error to suppose that because a person happens to be in a church quartet, or is a concert singer of some ability, that he should not sing in a chorus. Schumann exhorted all musical people to sing frequently in choruses, especially the middle parts, — alto and tenor. He said that this made persons musical.

3. Do not attempt to lead the whole chorus with your one little voice. You will only hurt it, and not succeed in helping the remainder to any great extent.

4. Do not talk or whisper while rehearsal is in progress.

5. Even though you may not agree with the conductor on all points, it is your business to obey. He is responsible, therefore do as you are bidden, to the best of your ability.

6. Study the music between times of rehearsals. Do not leave it all for rehearsal or practice time.

6. The manner of conducting from a manual and partially musical basis has been discussed. Now let us take a broader view. Every teacher is, or is supposed to be, a conductor. His business is that of assisting, directing, suggesting, urging, dictating, — all of which comes under the head of conducting. Is the person a good teacher? Then will he be a good conductor. Can the teacher comprehend troublesome situations at a glance? Then will he be a good conductor. He will act with judgment in the assignment of lessons, will rule with quietness and decorum, will gain the respect of the class, and will conduct it successfully through a large amount of work; and the chances are that when called upon to conduct a class in singing, or a chorus, he will also meet with success.

7. In the line of conducting comes the topic of school exhibitions. Under proper circumstances these are much to be desired, as they encourage pupils and parents to do their best. It means a little extra work for the regular teachers, and a considerable amount for the special teacher or supervisor. To him often falls the responsibility of hiring a suitable place in which to hold the exhibition, and the carrying out of all large details. Begin early and work slowly toward your plan. Do not let it interfere with the regular school work. Make as good a programme as possible, and give teachers plenty of opportunity to work it up. Do not let the programme be mere song singing and parade; show what pupils can do in the actual reading of exercises and songs. So far as possible let all grades have a part in the programme. Have numbers in which only boys sing, others in which only girls sing. Have those in which the little children take part, others for the older pupils of sixth, seventh, and eighth years, thus giving all an opportunity of doing their best. Let the programme always contain one or more numbers of national music, thus holding patriotism and music together. Try to arrange the programme so that as much contrast as possible may be given. The arrangement of a good programme is an art, as every good conductor knows. It cannot be put together in a hurry, but requires time and deep thought. Do not make the programme too long. One and one half hour is long enough for an average school exhibition. Children become tired and restless; and if it be held in the evening, they should be at home by ten o'clock.

What has been said relative to school exhibitions is, in a measure, applicable to concerts with adult choruses.

The conductor must often be a manager. It requires tact to be a happy combination of both, but he who can be, will succeed in presenting a good concert. If possible, have some standard work performed at each concert. Give people an opportunity of hearing the *best* that music has to offer.

Finally, he who would be a true conductor must study more than mere action. He must possess keen discrimination, and have an intuitive knowledge of order, music, and human nature.

With the excellent material of the Normal Music Course, together with the consequent knowledge of music that the youth of this country is obtaining, it is safe to predict a far superior line of chorus practice during the next decade. It is the duty of each teacher in the public-school to help bring this about.

CHAPTER X.

DEVICES AND MAXIMS.

Genius does nothing without a reason. — FRANZ LISZT.

Practice and theory must go together. Theory, without practice to test it, to verify it, to correct it, is idle speculation; but practice, without theory to animate it, is mere mechanism. — JAMES FREEMAN CLARKE.

CLOSE observation has proved that many teachers too frequently present the subject of music from a literal point of view. Their so-called teaching is but a mere grind from day to day. They will not employ a sufficient amount of research to make the work interesting as well as instructive. No matter how delightful the topic of study, — and music among all topics surely ranks very high, — teachers must strive to introduce originality into their work. Children must do something besides grind. They must be made to become self-reliant and wide-awake.

There are many teachers who would be glad to break away occasionally from the strict letter of the law, if they only knew how. It is with the view of lending kindly assistance to these struggling mortals that these devices and maxims are penned. They are by no means exhaustive. The true teacher will find that many other means will be just as effectual as anything here presented.

Do not let devices usurp the time of hard and faithful labor. Use them sparingly, and to gain some particular end, such as the securing of better attention, renewed interest, encouragement, or for the purpose of gaining the real feature of a certain line of instruction

(I.) Practice of Sounds.

1. *Dictation while pupils stand.* — Give the following commands. Attention! (Pupils will sit with shoulders and head erect, hands touching the desk in front, feet squarely on the floor.) Right (left) *face!* (Pupils will turn in seats either to right or left.) Stand! (Pupils rise simultaneously

and stand in middle of aisle, hands at side, head and shoulders erect, feet square.) Front! (Pupils face toward front of room observing the same posture, eyes to the front.) Dictate to pupils while standing. (This will allow pupils to rest after a long siege of sitting. If the windows are thrown open for a few moments while the pupils stand, it will allow a change of atmosphere, and better singing will be the result.)

2. Write numbers on board instead of dictating.
3. Let some pupil call numbers from a card for the rest of the class.
4. With second year classes and upward, dictate by lines and spaces instead of names, — *e. g.*, (directing class to look at picture of key of D),

Teacher. — Sing first space below staff, first space, second line, first line, etc.

5. Dictate hard intervals to some particular pupil, and ask remainder of class to listen. If the pupil makes a mistake, let the class notice it. Let the pupil who first raises his hand, try to correct it. If successful, let him stand, and go on in the same manner, until an error is made, and some one notices it.

6. When beginning to teach a class of little children, let a child two or three years older (one who has had considerable practice) sing the scale, names of sounds, etc. Many times little children imitate a child better than an adult. Again, the example is frequently better, especially if the teacher has a harsh voice.

7. When pupils become tired of studying the ladder on first page of the chart No. 1, or the Modulator, draw the ladder upon the blackboard with colored crayon. Make the outside lines of red, *one* and *eight* of white, *two*, *three*, etc., of blue. If you are a good and rapid sketch artist, intertwine a green vine, or sketch birds, chickens, etc., hopping from one step to another. Draw the staff with colored crayon.

8. If the room be long enough, have the boys stand on one side, girls on the opposite. Dictate, alternately, one sound to each side.

9. When dictating, instead of having pupils sing syllables, occasionally let them use a word or two that has just been developed.

10. Dictate, and at the same time point to some particular pupil or pupils that you wish them to sing the sound.

11. Teacher will sing sounds with $\bar{l}\bar{o}\bar{o}$, $\bar{l}\bar{a}$, or some word, while different pupils step to the chart, and, from the ladder or scale, point the position of the tones.

(2.)

1. Remember, children are our fairest critics.
2. Keep your eyes, ears, and heart open.
3. Be sure to praise as well as find fault.
4. Do not be too ready to condemn pupils. Look at home, and see if your attitude before them is perfect.
5. Learn the object of lessons as well as the subject-matter in them.
6. Rest assured that unless you love teaching better than yourself, your work will not shine forth.
7. Book-learning is good ; learning that comes from observation of human nature is fully as much to be coveted.
8. It is not alone what we say, but what we do, as well.
9. Do you imagine that you govern children? Read the following, and think upon it: "Almost five hundred years before Christ, old Themistocles laughingly remarked one day, that his son was greater than any man in Greece. The Athenians govern Greece, I command the Athenians, this boy's mother commands me, and this boy commands his mother."
10. Beecher says, "There is dew in one flower and not in another, because one opens its cup and takes it in, while the other closes itself and the drops roll off." Some teachers are like the latter flower. All suggestions of principal, superintendent, special teacher, or friend are of no avail. Kind advice often meets deaf ears and dumb instincts. How discouraging to those interested !

(3.) Time, or Measure.

12. With a pencil, rap lightly upon the desk the various kinds of measures. Be careful to preserve the proper accent. Ask pupils to tell the kind of measure from the sound.

13. Let the metronome swing, and have pupils sing the scale, giving two separate tones for each sound for two-part measures, three for three-part measures, etc.

14. Underneath an exercise written for the study of time, place a melody in figures. Teach the class to first give the time-names, then sing the melody.

15. If pupils have difficulty in observing rests, teach them to whisper the time-names for them.

16. In order that a difficult exercise may be kept in strict time, let one half the class give the time-names while the other half sings.

17. Set the metronome to swinging, after pupils have said the time-names for a few measures; direct them to close their eyes and keep on. When several more measures have been said, ask them to open their eyes and see if they are gaining or losing time.

18. Let some restless boy or girl attend to the metronome.

19. Ask pupils to look for things in nature that keep time, such as the swaying of branches, walking, rowing of a boat, etc.

20. Sometimes it is a good plan to have pupils mark time, either with hands or feet.

(4.)

11. Telling is not necessarily teaching.

12. Genius is one thing, application another.

13. Do not debase music by allowing it to ape nature.

14. Teachers, you are nothing but grown-up children! Read them, and act wisely.

15. Set your ideal high, remembering that it will be quite impossible to reach it.

16. A broad-minded teacher will always have some side studies to accompany his principal vocation.

17. We learn to avoid a person who is constantly talking "shop."

18. Plenty of fresh air and exercise, together with a good digestion, go a long way toward making the school-room a pleasant place in which to remain.

19. Always reserve a little of your force for critical situations. Pupils soon learn to know whether teachers have reserve force to fall back upon, and act accordingly.

20. If the conditions of your work are not just what you desire, strive to make them so. Frequently the means are within your power. Don't waste time in wishing.

(5.) In General.

21. Frequently have one pupil sing an exercise, asking the remainder of the class to criticise tone, time, etc.

22. Let the girls sing one half of an exercise, and direct the boys to take it up where the girls leave off, without breaking the movement. Reverse the order. This teaches pupils to be ready and active.

23. Tell a short story about music. The lives of the great masters furnish ample material. Let pupils become somewhat accustomed to the names of Mozart, Beethoven, Schubert, etc.

24. When singing a song, let part of the pupils sing the syllables, while others sing the words. It may be a good plan to have others give the time-names.

25. Let some of the brighter pupils be the teacher. There are many things that pupils can present to one another.

(6.)

21. Have you good judgment? You will need to use it many times a day, and, like a watch, it needs regulating.

22. Perseverance and wisdom may be likened to the steady lights, while tact is as the revolving lights along shore. Both are necessary.

23. Be punctual in giving lessons ; be punctual in hearing them. Learn to suggest the right things. Show pupils how to teach themselves.

24. Always have your tools in readiness to work ; furthermore, get the best you can find. Try to suppress rubbish of all description.

25. Are you a teacher, and yet have never cared to cultivate the musical side of your nature? Peruse the following from the pen of General Morgan : "I do not hesitate to say that a man is not a completely educated man who has had no musical training, any more than he is not a completely educated man if he has not been trained to appreciate color, or if his eye has not been trained to appreciate numbers. The training of the nature to appreciate all the beauties of nature, and the ability to enter into the sympathy and harmony of musical composition is part of what is implied in the word education."

Part II.

THEORETICAL HELPS.

CHAPTER XI.

INDIVIDUAL EFFORT.

"The best way to comprehend is to do. What we learn the most thoroughly is what we learn to some extent by ourselves." — KANT.

"We ought to be able to say, as Richter did, 'I have made as much of myself as could be made of the stuff, and no man should require more.'" — DR. SMILES.

IS it wise to require individual work in singing? The author's experience has led him to believe that it is not only wise and just, but a teacher's duty.

It seems fitting that some arguments in defence of this statement should be submitted, since there are various sides to all questions, and this is no exception to the rule.

2. For what are we teaching music in the public school? Many would answer, "As a means of recreation and pastime." You are wasting time if your ideal is no higher than that. The teaching of music means far more than mere pleasure.

Music, properly taught, becomes one of the most powerful factors for expression at one's command.

The first point in school work should be the generating of ideas in one's charges; the next step, to see that these ideas are brought forth and clothed in befitting garments. Ideas, good in themselves, are rendered far more persuasive when appropriately expressed.

The true teacher of music knows that this study is one of the greatest forces in maintaining discipline.

Much has been said on this line, and volumes more might easily be written.

Every one can readily see how absorbed a class will become while engaged in music work. Music teaches accuracy and love of work. It teaches pride and self-respect. Once induce an unruly boy to sing, and he forgets for the time all his ugliness and childish pranks.

Do all of the trees in the forest grow just alike? Certainly not; neither do all intellects develop alike. Many a tree becomes stunted because it is crowded back and does not have an opportunity of receiving the rich soil and warm sunlight which contribute to its lively growth. So it is with many girls and boys. Often they are wellnigh crowded out of existence by those of superior talents. Teachers are loth to give the slow pupil all the attention he absolutely requires. The office of the teacher should be to draw out the individual nature of a dull child. One's ability to teach cannot be measured by the altitude gained by the bright members of one's class, but rather by that of those who are naturally slow and sometimes indifferent. Any person can help a bright pupil; it takes a good teacher to develop the dull ones.

3. It is a fact that nearly every teacher does spend much time with individual cases in other studies. Why not with music? Are you spending from fifteen to twenty minutes per day with music? Why should individual effort be dispensed with in music, and not in other branches of study? If the subject be worth spending time over, why not be considerate, and make an appreciable use of time? We must not expect all pupils to sing equally well; possibly a few may fail entirely, but this in no wise lessens the importance of the situation. Conscience says, or should say, to the instructor, "Do your duty." It has been hinted that one way to do it is by helping dull pupils; so, continuing our subject, let us consider just how we may get individual effort in music; furthermore, for what purpose we desire it. But, first, we should try to come to a common understanding of the matter. Are you to teach *music*, or simply a few rote songs? Is this study a part of the every-day school curriculum, or is it elective? Do you wish your pupils to *know* something of music, or to be mere machines?

It is to those who are pursuing music work under the former conditions that I wish to speak.

Suppose we are teaching geography, and certain pupils refuse to answer our questions. We immediately begin to inquire of ourselves the reason for this. Does the silence arise from timidity, or ignorance, or ugliness? Perhaps the pupil has not studied the lesson. If we know our pupils, we can locate the difficulty to a certainty, and immediately take measures to secure individual results. The pupil knows that he is expected to answer, he also knows that it is his duty to do so.

4. Face the music question in the same way. Music, as it is carried on in the schoolroom, is largely chorus practice, and with this result as a rule: a few, sometimes one half of the class, do the work, while the others do little but imitate; many times the latter even make but poor parrots. We would not tolerate this kind of work with any other study. If pupils fail to do their best when called upon for individual work, it is largely due to the fact that teachers have not required it. Have I made a misstatement? Look the country over, and judge for yourselves. Said one of my best teachers, not long since, in response to a fellow teacher, who said that she had finished all the work planned for her by the Director, "So have I, classwise; but I do not consider that I have done my whole duty, or the children theirs, until each member of the class has done the work individually." I visited the room soon after that, and saw the very best of individual effort.

Teachers, we need the help of each individual of our class. Have we enough enthusiasm for our work to get it? Remember this: the grade of work cannot be more highly rated than that shown by the average members of our class.

5. When pupils enter school for the first term, ask them to sing alone, just as you would ask them to write or to read alone. Show them that, when you call upon them to sing, they will be expected to respond to the best of their ability. "Oh!" but some one says, "such and such pupils in my class cannot sing." If not, why not? Nine times out of ten, for the reason that no one has required them to sing.

If you have never asked pupils to sing alone, there will be some trembling on the part of a few of the children the first few times. Treat them gently, but firmly, and remember to give all a fair chance. Do not look for immediate reform. Possibly your class has been for weeks coming to this state of affairs; it cannot all be changed in a twinkling.

6. Shall we imagine ourselves in the schoolroom? "John, will you stand and sing this exercise?" (giving number and page). At first he hesitates, but finally, after a hasty survey of the room, he stands and commences to sing. With eager interest, all await the result. Ah! he has made a mistake! "Try it again, John." Nothing daunted, he tries again, and, bravo! he has mastered the difficulty and takes his seat amidst visible though silent approbation. The way is open. His attempt has encouraged others, and soon many have sung alone. Now, let them sing an exercise in concert, and watch the result. Many pupils who were indifferent before begin to show signs of interest. Do not select all the best singers at first, as it has a tendency to discourage those who imagine they cannot do as well; choose some of the dull pupils from among the lot.

As you have started upon a reform, be sure and keep to it. Follow up each child, finding out his ability to do individual work in singing. There may be some who can sing only a single sound at the first trial. Accept that and wait patiently for more. Many whom you supposed had no ray of talent will soon begin to shine with unlooked-for brightness. You will also make another discovery, that the average pupil is as well able to *sing* alone and correctly as he is to perform other individual duties. This ought to make one look at the study of music with new eyes and mind. It requires no argument; it is not debatable.

Emerson once said, "Art must not be a superficial talent, but must begin farther back in man." Individual work brings to the surface what is slumbering in the child's mind, whereas exclusive concert drill is, in a large sense, superficial.

Out of a class of pupils who were reluctant to sing alone, you will have, by the end of a fortnight, not only many who are willing, but some who are anxious, to do individual work. Strengthen the weaker ones each day by keeping them alive to individual thought.

There will always be some pupils who do not care to sing; so will there be those who are not disposed toward grammar or numbers, others who will not care for American history, etc. Each one has his likes and dislikes. If, however, a child under your care does not show an interest in the study of music, you are largely responsible if you do not create one. This, again, is where your ability to teach and govern is shown. Any one

can teach thoroughly interested girls and boys, but it takes tact to win those who are not interested. If a subject is worth studying at all, it is worth studying well. Music is no exception to the general rule. Can you make me have a liking for something toward which I am disinclined? Then shall I respect your ability.

Compare the work done in a room where considerable attention is given to individual singing with one where simply chorus drill is practiced. One may well be surprised at the results.

Sometimes the plea comes that, on account of the short recitations usually given in music, it is not wise to have pupils sing alone. Teachers, you have all the time there is; you alone are the best judges whether you use it to the best advantage. If time is taken in the beginning for this individual work, in a very few weeks the increased progress your class has made will more than compensate for the extra hours you may have used at the start. Try it and prove it. I have heard teachers say that, if time was taken for much individual work, the course for the term could not be covered. Why not say, that, unless your class in grammar recite in concert, the course laid down by the superintendent will not be covered? Do you see what a ridiculous reason that would be? Try to look at the study of music in the same common sense way that you do at other branches, and deal with it accordingly.

7. At all times dare to do the duty that lies before you. A part of it consists in disarming girls and boys of that great mountain,—self-consciousness.

It is said that the most experienced lapidary cannot always judge the value of a gem from sight alone. He must cut and polish it to discover its true quality. We must try our pupils many times before we are able to deduce a just estimate of their intrinsic worth.

Another point suggests itself regarding the value of requiring individual work in music. It is a great gift to be an intelligent listener. To listen and watch carefully while one's schoolmates are reciting is a means of education that cannot be too strongly advocated. What an immense number of bad listeners there are in this world! It is as much of an art to take in what is done, as it is to do it. Teach your pupils this art and when they have become somewhat expert in listening, let them suggest errors in the manner of performance. This will assist them to shape their thoughts into

criticisms, often of much value to the individual as well as to the class. Do you have musical examinations? If so, how do you get the best results without having pupils go through individual tests?

If I wish to find what Henry knows about music, I cannot learn that fact by giving him a code of questions to be answered on paper. He must sing what he knows.

A little extract from that masterpiece of Charles Reade's, "The Cloister and the Hearth," will serve to illustrate the argument here presented. Do you remember where Catherine questions Eli in this fashion? "Answer me one question like a man, and I'll ask no more to-day: 'What is wormwood?'" He soon recovers his senses enough to murmur, "It is something that tastes main bitter." She, not satisfied with his definition, essays one herself, and brings out this sharp bit of wisdom: "Wormwood is — to have two in the house a-doing naught but waiting for my shoes and thine."

Can you live from day to day with a class of pupils, one half of whom are dependent upon the other half? It may not cause you great concern, but in point of fact such work answers not inaptly to Catharine's explanation of wormwood. Music was never put into school for the benefit of a select few experienced singers, but for the many who have not the means or the inclination to study it privately.

8. One note of warning may well be sounded. When beginning to ask pupils to sing alone, do not impose too difficult tasks upon them. Simplify the work, thus giving children the needed assurance. When self-consciousness has been relegated to the background, draw the cord a trifle tighter from time to time.

9. Briefly summed up, the points made concerning individual effort are as follows: —

Reasons why it should be done.

1. Because it teaches children to be active and ready.
2. Because it develops the slow pupils, or those who only imitate. It throws them upon their own resources.
3. Because it helps the chorus work.
4. Because common sense dictates that individual tests in music are just as much needed as in other studies.

How to do it.

5. Treat it as a matter of course.
6. Make it a point to hear one or more pupils sing alone during each lesson.
7. When singing part-exercises let one pupil sustain each part.

The Result.

8. It gives pupils freedom.
9. At first, pupils will hesitate. After a little time many gain complete confidence and are anxious to try for themselves.
10. It will teach those not singing to listen and criticise in a friendly spirit.
11. It will make the study of music more popular, because pupils will know more about what they are doing. They will look at this study from a higher and an entirely different standpoint.

CHAPTER XII.

TEACHER AND PUPIL.

“Be a rational thinking teacher, not a mere machine. Be a willing laborer, not a mere drudge. Be original, not a mere imitator. Be a leader, not a driver.”

“The pupil who imagines that a superior teacher will carry him through without doing hard work himself is sure to be disappointed. Learn to stand upon your own feet, for you must walk over every foot of the road that leads to success. There are no stage-coaches or bicycles that will take you there. If you covet success you must fight to attain it.”

KARL MERZ'S *Maxims*.

UPON arriving home from school the first day after promotion and consequent contact with a new teacher, the topic of conversation quite likely to be introduced by the young folks of the family will be the “new teacher.” “I like Miss B.,” or, perhaps, “Miss S. was cross,” and many and varied criticisms, both good and bad, will drop from childish lips. These criticisms are often taken up by the older people comprising the family, and favorable or unfavorable opinions are aired in the presence of the children.

In the eyes of many a child “teacher” is a wonderful personage. “Do I leave a good or bad imprint on the little mind?” This should be the daily self-questioning of each one who has a school in charge.

If children, of their own free will, severely criticise a teacher, there is usually some good reason for it. In some instances, particularly where the home training is much neglected, the adverse criticism may be unjust; but in a majority of cases it will be found to have some foundation in fact.

As we are considering singing, I will make this statement, which I believe to be true. If a teacher can teach music well, she will always have an earnest, interested class of pupils, and good discipline will naturally result. I will go one step farther, and assert that if a regular teacher can *teach any or all other branches well*, by careful study he can learn to teach

music equally well; the consequence being a good class that will perform whatever duties may be required of it.

2. The following rules, if faithfully observed, will help to bring success to your school: —

a. Know thoroughly whatever subject you are called upon to teach. Furthermore, never discontinue the study of it, since new features are constantly arising.

b. Do not drive, do not coax, but inspire your pupils.

c. Instruct your class to be self-reliant. Show pupils that you trust them. Do not let them get the impression that they need or receive constant watching.

d. Give your pupils something to think about, then show them how to think. Do not do for them what they are capable of doing for themselves.

e. Speak but once, and see that your command is promptly obeyed.

f. Remember children are honest critics. Treat them as if they were responsible beings.

3. Some teachers try to do all the thinking for their pupils. The majority of children are quite willing to have a teacher do it all if he will. The ability of a teacher is largely measured by the amount of well-formulated thought which he is able to draw from the class. Continual *driving in* is detrimental to the best interests of a school, while steady *drawing out* denotes healthy progress. The latter has a twofold office, — that of instructing the teacher and the taught. As a teacher, you are to discover the weak points in child nature and overrule them for good. By cultivating the spirit of inquiry, you eventually build the strong wall of individuality around the pupil. When he begins to see that he is being drawn into your affections, a surrender is made, and the longing for discovery continues to develop. From this time on, he is anxious to help you as well as himself. This may account for the fact that dull students often develop into smart men and women. On the contrary, many brilliant pupils lapse into mediocrity as they grow older, scarcely ever being heard of outside their own immediate family.

4. What is your motive in becoming a teacher? Is it simply that you may gain financial ease in order to spend the portion of the day not occupied in the school-room in gratifying personal whims? A teacher who has no higher ideal than the acquisition of money and the pursuit of pleasure, will not live long in the memories of his classes. Did I say a teacher must have no enjoyment, no diversion? Not by any means. Do not misunder-

stand me. There is a wide difference between well-earned pleasure and that which comes at the possible expense of forty or fifty young minds, waiting to be taught to know the truth.

We must study ourselves daily, being careful to bring a good moral tone into the school-room each morning, remembering that "every day is but a little life." It is a very easy matter for us to stand by and tell some one else what to do. Let us be perfectly free to criticise our own individual shortcomings.

5. Some one has said, "We must know children even better than our subject." It has been stated that children are critical. As a rule, they are fair-minded critics. By reason of their youth, they have not had the chance to become prejudiced, hence they give their testimony exactly as they see things. They will not think one thing of a person and deliberately falsify themselves by expressing a contrary opinion. For this reason, it will pay us to study them and find out what they think. It would be well if we could imitate their candor and sincerity.

Be on the alert to commend the right actions of the children under your care. Nothing pleases a child more than to know that you appreciate his good traits. The majority of instructors are too quick to condemn, too slow to praise. Said Mendelssohn, "We should not try to pick flaws but rather praise the good that we may see in a musical performance." So should we ever be alive to note the finer actions of our pupils. No boy or girl is so bad but that he or she, at some time, does things worthy of commendation.

Would it were within my power to show you the magnitude of the words *teaching* and *education*! Books—yes, whole libraries—have been written upon the subject, and yet, after all, each one of us must learn the meaning by the experience gained in actual contact with humanity. Am I teaching language? No, I am helping to perfect life. Do my pupils realize what it means to live? Not unless my example, as well as that of hundreds of their superiors, is irreproachable. Can I make difficult problems seem easy? A part of my business is to study the manner of simple presentation. I must at all times make my illustrations forcible and telling, otherwise how shall I succeed in giving my class anything which will help them to true living? Life is a constant warfare, a continual rubbing against the varied and perplexing problems of the day and age.

Teaching is a constant searching for and presentation of the best possible weapons for that warfare. If we are taking in, then shall we be able to give out. Dr. John Brown says, "See to it that you learn betimes the habit of absorption."

6. What am I to teach in music? If I teach pupils to see the meaning of various representations or signs of music, that will be of some little assistance. If I lead the child to appreciate music *per se*, a kindness has been rendered, but if I am to make my power as a teacher of music felt, it will be necessary for me to see farther than scales and measures, than exercises and songs, than singing and playing. The child cannot retain these; he *can* retain the impressions. Right impressions lead to right living, right living encourages good citizenship, good citizens make a state or nation strong. The influence of music in this formation of character is a powerful adjunct; — hence the importance of teaching it aright, with this high object in view.

7. What is it to *give* a lesson? It means more than a simple assignment of a certain amount of work. As the giver of a lesson, I must appeal to the pupil in different directions, — in what I say, in what I do, in the manner I do it, in what I am, in what I expect from my class. I must watch my words and actions. I must plan my lesson beforehand, so that there may be no unnecessary waiting or hesitation when an assignment is to be made. Unless there be some particular object to gain, it is wrong for me to put off the assignment until too late for the pupils seasonably to accomplish what is required. Giving a lesson badly has a tendency to make the subject unpopular.

When guiding and listening to a recitation, I should be incessantly watchful. Even though the subject be not one of which I am especially fond, it will cause my class to distrust me if I betray indifference.

8. Few teachers are ready questioners. They do not know how to search the child and how to promote the greatest activity of mind. Questioning is an art.

It is not alone *what* is propounded: the attitude, the tone of voice, the general bearing, all must be watched. Pupils must be taught to search and for what to search. Telling them the answers to a number of questions is not hearing the lesson properly. Teachers imagine, when the time is short, that it will help matters if they assist a slow pupil by giving him

the answer to a question. It appears like time gained; but it will result in a corresponding loss of activity in the child and harder work further on.

Hearing a lesson properly encourages pupils to ask questions. We desire that the child shall talk. No matter if, at first, he does not ask brilliant questions, and fails to clothe them in fine phrases. These will come later, when he is better acquainted with his subject. First plant a tree, and then, when it begins to grow and flourish, trim and train it as you desire. From the very outset and forever after encourage the pupil to listen. Drawing and painting teach a child to see. Music should teach him to hear. Some children sing the scale very imperfectly. The teacher often says, "That child has no voice." More frequently it should be, "That child cannot hear; he has not learned to listen aright."

9. Before beginning your lesson in music, let the room become perfectly quiet, and, so far as possible, shut out all outside noise and disturbance. Music requires absolute attention. Give but a short amount of new work in any one lesson, and let it be something definite. Work with a plan and for some definite object.

In many particulars the study of music is different from all other branches. There is little opportunity for a teacher to rest along the way while giving a lesson. For this reason lessons should be short and frequent. Twenty minutes spent in real active thinking in music is enough for any lesson. Ten minutes is long enough for little children. If you see that you are not holding the class, stop for a time and turn their thoughts toward something else.

Teach pupils the sanctity of music, never speaking lightly of so sacred an art, for "next to religion music is one of the greatest civilizing powers."

Above all things, come down to the level of the child. Many teachers, having climbed to a high altitude, persist in simply standing still and beckoning. Reach down and help the child. Walk again over the paths you trod, bearing some of the burden. By thus placing yourself in sympathy with children, they in turn will help you and help themselves.

10. As I write, I am wondering if this little volume may not at some time fall into the hands of a pupil. If I dared hope so, with what pleasure would I attempt to say something for him, alone. At any rate, we are all pupils, in the greater sense, placed in one grand schoolhouse; so I take the risk, and offer to you, as to a pupil, these suggestions: —

- a. First learn, then give advice.
- b. Keep your eyes, ears, and heart open.
- c. Early learn economy, especially of that valuable commodity, *Time*.
- d. Respect your superiors.
- e. Do not become jealous or envious of your schoolmates. Put study and willingness in the foreground, keeping money, good looks, fine clothes, etc., in the rear.
- f. Remember that a thing has never been truly learned unless you have, as it were, discovered it for yourself; that is, made it your own.
- g. Do not be too positive. Cowper says,

"Where men of judgment creep and feel their way,
The positive pronounce without delay."

h. No great good ever came from mere book knowledge. Experience is the great schoolmaster. You will become better acquainted with him as you grow older.

i. Learn *how* to study. When you receive a lesson, scan it carefully, trying to find the most difficult points. You will need to give most attention to those.

j. The schoolroom is the workshop; the world a grand arena. Bring your tools, forged in the workshop, with you, upon emerging from its doors. Should you ask me what these tools are, I would reply: Searching eyes, listening ears, a well-balanced mind: — a determination to explore, to sound, to think; the acquired habits of observation, of discrimination, and of reflection.

11. Girls and boys, did you ever watch a bee at work? From sunrise until sunset the little creature toils on, always obeying the commands of the queen. Imitate the example of the busy bee. When you enter the school-house have within you the spirit of obedience and earnestness. Many a pupil fails because he leaves both at home. Many, alas! never find them, even at home. Your teacher is placed there to give you help and necessary suggestions for helping yourself. These may be taken or disregarded. At any rate, your presence in the school is an indication that you are a seeker after instruction and guidance.

What is it to *take* a lesson?

12. There *are* lessons to be taken, and there is a vast difference between taking them and putting them into practice. See that the correct habit of doing both is early acquired. One who *takes* a lesson in the right spirit, recites it likewise. Taking and reciting are great factors in every pupil's life. Be extremely careful in your manner toward the teacher while in the recitation. It is at this time that a teacher learns to know much about

you. He sees where you are strong, and also what your deficiencies are. Many things unnoticed by you are taken into account by the teacher, when he estimates your character. You study and recite arithmetic, grammar, music, drawing, and other branches; the teacher studies *you*. He cannot learn *for* you, he can merely *aid* you. As millions of little grains of sand make the mighty sea beach, so do the little hints thrown out, here and there, by the ever-watchful teacher, together with practice upon your part, build the foundation for the future man or woman. Many girls and boys can say, "We have taken lessons." Can they also say, "We have studied them in the right way, so as to make good use of them"?

13. Remember, there are many things that may be learned when away from the instructor. Do not imagine that all the information requisite to carry a person through life may be gained from any number of teachers, were each one a Plato.

This reminds me of an instance that you may appreciate. A friend of mine once told me of his two boys, one about twelve, the other thirteen or more. Both boys were sent over three hundred miles from home to school. While other boys were whiling away much of their time, out of school hours, these two brothers were always searching for outside knowledge. As fast as something that pleased them was discovered, they seized it and made it their own. Examinations came, and together with five hundred other students these two boys entered the lists. Out of six different studies, first and second prizes were taken by the respective lads, with the exception of one study, drawing. This honor more than compensated for the extra time spent in research and acquisition.

Let every walk taken, every game played, every flower noticed, every book read, be a lesson. Study the habits of animals, be a student of nature, and, like Whittier's "Barefoot Boy," you will acquire

"Knowledge never learned of schools,"

as well as that found in the text-books. One cannot value eyes, ears, and brain too much.

14. Learn to rely upon your teacher. A good teacher will not seek to take away your talents, but to place you in a position for adding thereto. You should learn to think of him in a threefold way, as a learner, an instructor and an adviser. The best instructor is the best learner, and the

best taught is the best adviser. He has trodden the road to the same Mount of Parnassus you will be obliged to ascend, if you would see the distant horizon. His presence should be a beacon, ever illuminating the difficult pathway you are endeavoring to climb. Give him all possible encouragement by every thoughtful and considerate action of which you are capable.

15. Possibly some of my readers will censure me for saying so little about music in this chapter. Do you not see that what has been said applies equally well to any subject? Let us, then, make a few comparisons between music and side studies.

My first thoughts will be addressed to the special teacher of music. Although music is one of the choicest of the fine arts, it is not the only thing in the world worth knowing. If one is to become a director of music he must know a great deal of one thing, music, and more than a little of many other things.

In the hints to pupils, mention has been made of the study of Nature. Why should not the teacher accompany them, as they pursue it? Perhaps you have a fondness for geology. Study the rocks, and become familiar with the footprints of the early ages. Then there are the languages. Who is there among us that does not admire the cultured linguist? And the sciences; what opportunities are offered in them! By coming in contact with something beside music, you will learn to appreciate that all the more. Speak to teachers of other subjects than your own. It can do the cause of music no harm. On the other hand, it will give you a better hold upon your associates, for with every new subject acquired so much larger does the circumference of thought extend. Don't roll up in your shell, like the snail, when your day's work is done. Find time for something besides music; stroll into the public library; take books from it; read the sayings of the world's great authors. You will be surprised to see how many interesting and instructive passages may be found in a few minutes' perusal. Visit the art gallery. Try to catch the inner meaning of this picture and that statue. Apply all the observations to your specialty, and see if the area does not begin to enlarge. The more *taken in*, the more can be *given out*.

To the regular teacher may be addressed all that has been said to the specialist. If you do not understand the lesson for the day, extra study should be given to it until all the difficult points become clear. A lesson

in music should be given every day. The directions of the special teacher should be followed to the letter, then if the right results do not follow, you may at least have the satisfaction of knowing you have done your best. Music is not a "catch-all." There is no good reason for treating it as a pastime. There is every reason that it should have an important place in the school curriculum. Pupils should be taught to see the value of a musical training. It is just as important that a child should sing well as that he should learn to read and to write well. What sort of a community would that be which did not know the language of song? Can we imagine such a place?

The careful study of music opens our minds and hearts to many outside beauties, and the influence of good music is always refining and elevating.

It is wrong for you to be constantly solving musical problems for pupils, either by singing or in any other manner. We hear some say, "Music is an imitative study, therefore pupils must have exercises sung for them." Let us think for a moment. Whom did Beethoven imitate when he wrote that exquisite composition, "The Moonlight Sonata"? What was the copy for Mendelssohn's "Songs without Words"? The parrot learns by imitation; so do the dog and horse. Teach dumb animals by imitative processes, but do not limit the human mind to these secondary conditions. It has the ability and the will to rise above them.

16. I wonder if we know children as well as we might? We cannot be too careful in watching over them. There, before us, are the coming rulers of the continent,—the wise physician, the able lawyer, the skilled musician, the grand poet, waiting to be developed. No one knows just where the gift of power will descend. Who saw a future President of this great nation in the lean and lank boy who split rails for a living? Had any one the wisdom to predict the future in store for the little boy of six, who played the harpsichord in the courts of Europe?

"Nothing is perfect where there still remains something to be done," runs the old Latin proverb.

You have heard teachers exclaim, after a class had sung the *notes* of an exercise correctly, "Beautiful! It could not be improved!" Let us see. "Did you notice that John and Susie were not singing?" "O yes," comes the answer, "but they can't sing!" "How do you know?" "Why, they never did." What a conventional reason! "Did they ever try?" "Not that I

know of," comes the answer. Very well, here is something yet to be done. First ascertain why they have not sung, then give assistance. Listen, while this class attempts to sing another exercise. It is speedily evident that the children do not sing in tune or time. What is wrong? They do not know the scale or measure; and so we come back to first principles. Unless complete preparation has been made in the early stages of any study, nothing but partial and transient results will be realized.

Place your ideal high, resting assured that, try as you may, no class will ever reach the *Ultima Thule*. Lowering the standard to meet the class results in a still further dropping down of the appreciable good.

I once heard a teacher remark, "I am glad that I have finished studying!" Her class gave positive evidence of the fact. What a statement to fall from the lips of an instructor of this nineteenth century! Have you read the story of Erasmus, the great reformer, who travelled and studied incessantly? His wonderful knowledge of men and things commanded respect at a time when reformation was most needed. We may not all become reformers, but we may at least have their noble ambition, thus maintaining ever a high standard.

Suppose that Erasmus had been content with Oxford, instead of pushing on to Italy; would his name have been remembered three centuries after his death?

My aim has been to have a candid and fair-minded conversation with you. After all that we have said, let us remember, with Carlyle, "The grand schoolmaster is Practice."

CHAPTER XIII.

MUSICAL FORM.

"Only when the form is perfectly understood does the spirit become clear." — SCHUMANN.

TO many teachers the title MUSICAL FORM may appear strange, for the reason that few are familiar with the word "form" in its application to music. Many will say that no one should attempt to think of musical form unless he be a good student of harmony and musical composition. Experience has proved that many things about form may be learned by the teacher who knows but little about music. It is not the author's intention, in treating of this subject, to use many technical terms or phrases. Some will necessarily appear, but they will be reduced to common parlance as far as possible. Illustrations of various topics will also be given, so that the whole chapter will resolve itself into a practical lesson. To the musician who has been initiated into the beautiful complexities of music nothing new will appear.

Primarily, the object of this chapter is to call attention to some of the beauties of form as related to the music of the Normal Music Course. It is believed that these few hints will prove a source of help to those who have never had an opportunity of studying form, and to those who would know the true value of certain compositions. It is also hoped that the suggestions may serve to increase an interest in and appreciation of the Course in those already familiar with the subject. A noted musician in this country once said, "If pupils wish to find a reliable text-book on harmony, nothing better than the Normal Music Course can be obtained." He might well have added, "Nothing of more value to the student of form can be found." All musicians must allow that the suggestions presented in this Course are manifold.

If, after an examination of the exercises and songs here quoted, the reader becomes interested enough to know more about form, he may find

assistance in such books as "The Musician" (Prentice); "Musical Forms" (Pauer); "Lectures on Musical Analysis" (Banister); "How to Understand Music" (Matthews); with various others that need not be enumerated here.

2. What may we understand by *musical form*? In brief, it is the contour, the outline of a composition; yet not this alone. All musical compositions worthy of the name are governed by certain laws, which constant usage for many years has confirmed. The several parts of a composition must be equally balanced, definite boundaries set, so that the structure may be easily comprehended, and the result of the work be a distinct line of thought (as in a fugue), or several ideas within one (as in a sonata), so grouped and developed that the composition appears a perfect unit. A certain symmetry must exist, certain modulations are expected, which suggest a certain relationship of keys. These, in turn, contrast and blend as do the colors of the rainbow, the whole forming one simple yet perfectly accurate and majestic arch of beauty.

In order to understand this subject, we will commence with the germs of Form, classing and illustrating each under separate heads. Later, it may be seen how these may be used in the construction of several different styles of musical composition.

3. COUNTERPOINT. — In a modern sense counterpoint is a pleasing combination of melodies, so fashioned and joined that at any given place good harmony will result. The melody is the basis, harmony being but the outgrowth and natural development. The contrapuntal spirit is one of motion, of contrast, is very fluent, makes music dignified, and increases its value as a means of education. Counterpoint may be *strict*, as in the writing of the old Netherlandic and Italian composers, and from them on down to Albrechtsberger and Cherubini; or it may be *free*, as in the writing of many of the contrapuntists of the so-called "Music of the Future," many of whom have lived during the present century. That you may better grasp the meaning of the contrapuntal style of writing, compare Exercises 351, 355, 370, 371, 378, with Exercises 364, 384, 390, 415, 430, 435, Second Reader. In the first-named exercises it may be seen that, although they appear solid and well constructed, the parts, with possibly the exception of the first soprano, are not particularly melodious. There are not two or three distinct melodies, but rather the two melodies (second soprano and alto) form

an accompaniment to the upper voice. In the latter named exercises more motion is felt. Compare Exercises 1, 4, 6, 7, with Exercises 19, 50, 66, 67, 77, and Song No. 9, Introductory Third Reader, and you will see that the progress toward this mode of expression is yet greater.

Counterpoint is of several kinds, viz.: simple, double, triple, etc. Double counterpoint occurs when two or more melodies are so joined that any one may form a bass to any or all of the rest, without in any way violating the rules of harmony. Many examples of this sort of counterpoint may be found in the Course.

4. MOTIVES AND FIGURES. — Some melodies are made up of one particular little design (sometimes more than one is used) which occurs many times. These fragments are transformed, contrasted, and used in various guises, but the original design is always prominent. Frequently these little *motives* (for it is such we will call them) form the greater part, if not the whole, of a melody. On account of the repetition, they form what is called a *thematic melody*. Look at Exercises 1 and 2, page 51, First Reader. The first two measures of each exercise make a fragment of the melody, a motive. This motive is repeated twice during the exercises in another part of the scale. The outline of the motive is so simple that no one can fail to understand it. Exercises 3, 4, 5, 7, 8, 12, 27, 53, 67, 69, 136, 161, Part II., First Reader, furnish motives that are repeated one or more times, each one somewhat different from the rest. Children are thus early led to unconscious training in thematic composition. Exercises 13, 35, 55, 108, Second Reader, are among the easily comprehended motives. Frequently melodies having two or three distinct motives are written, being so planned and constructed that a unique contrast is noticeable. Exercises 143, 156, 165, 173, 235, and Song No. 5, Second Reader, furnish examples of this class.

When music has simply a flowing melody, with no clearly defined motives, reiterated and developed into a thematic composition, the melodies are called lyrical. Many composers call them *lyrics*. All music resolves itself into one or the other of these classes; therefore we say a composition is thematical or lyrical, sometimes both. If we study the national melodies of various countries, it will readily be discerned that nearly all are of this lyrical nature. People who have studied music but little, prefer a lyrical to a thematic composition, because, as they say, they can understand it better. Many times it is not the melody so much as the asso-

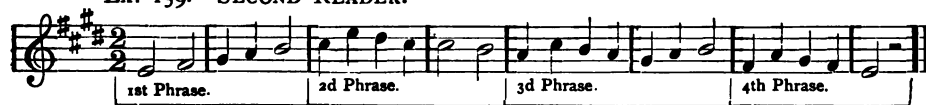
ciations clustering around it that are understood. On the other hand, many old musicians, after having made a life study of the art, can see little good in any other than the thematic style. As broad and liberal-minded teachers in the public schools, let us encourage and study each kind of melody. We should aim to know the best of both, thus avoiding the ruts into which we may so easily fall. Probably the reader will be able quickly to detect the lyrical melody; hence few examples will be quoted.

Compare Exercises 109, 123, 130, 139, Part II., First Reader, and Songs Nos. 23, 27, 33, Second Reader, with the various thematic illustrations already mentioned, thus removing all doubt.

It is advisable that each teacher early learn to examine the material closely, determining to what order the various melodies belong, as it will give him a better idea of the construction of larger compositions when they shall have been reached. Too many fail to see these little germs or motives, hence they are less able to judge of the merits of a composition having generous proportions.

5. PHRASES.—As we study more carefully the construction of melodies, we shall see that certain parts make sense. Possibly these fragments consist of one or more motives; quite frequently no definite motive is prominent. At any rate the sense of the melody dictates that slight pauses shall be made at certain places. Just how these pauses shall be indicated, one cannot always readily determine. Perhaps, in some instances, the last note of the fragment may be made shorter than it would naturally be. On the other hand, the proper expression may come only from prolonging certain tones longer than the required sign. Sometimes particular notes are to be much accented, others are to be made much softer; in some way a pause must be expressed. These fragments of melody are known as *phrases*, and they may consist of one, two, or more measures, or even less than one measure. Let us outline the following melody and see what its several phrases are.

Ex. 159. SECOND READER.



We find that there are four two-measure phrases in this little melody. Examples of two-measure phrases are very common in all kinds of melody.

In order that you may become better acquainted with the phrases of certain melodies, a small table follows. This is in no wise complete, as there are many varieties of phrases in the whole Course. One might as well try to enumerate all the shades and colors of the flowers.

Table of Exercises, arranged for the study of phrases.

I. Exercises containing *one-measure phrases*. (Uncommon.)

First Reader.	Part I., Ex. 247.
" "	" II., " 16, 200.
Second Reader.	" I., " 179, 267.

II. Exercises having *two-measure phrases*. (Very common.)

First Reader.	Part I., Exs. 94, 138, 253.
" "	" II., " 1, 36, 51, 99, 101, 166.
Second Reader.	" I., " 207, 258, 310.
" "	" II., " 410, 423, 424, 441.
Int. Third Reader.	" 8, 93, 162, 180.

III. Exercises having *four-measure phrases*. (Less common than preceding.)

First Reader.	Part I., Exs. 157, 159, 248, 258, 274.
Second Reader.	" I., " 91, 140, 163, 219.
Int. Third Reader.	" 74, 118, 122.

IV. Exercises containing *phrases of peculiar lengths*. (Somewhat rare.)

First Reader.	Part I., Ex. 201, One and two measures.
" "	" " 193, Six and four measures.
" "	" " 194, Three, six, and four measures.
" "	" " 275, Four, four, two, two, and three measures.
" "	Part II., " 41, Five and five measures.
Second Reader.	Part I., " 9, Four and three measures.
" "	" " 172, Four and five measures.
" "	" " 77, Four, four, and three measures.
" "	" " 136, Seven measures.

6. One of the criticisms, unjustly made, of the Normal Music Course, has been that any exercises containing an unequal number of measures should have been put into the books. It seems hardly necessary that anything should be said in defence of this feature. The fact that such exercises are introduced, here and there, is really one of the most valuable features of the books. Let us make a rational inquiry into the matter and see if this be not true.

First, by way of analogy, we will take a brief glance at one of the sister arts, Poetry.

Poetry or verse is divided into feet, each foot consisting of an accented syllable with one or more unaccented syllables attached. The regular succession of accented syllables we call meter, and the force given to these by the voice, metrical accent, this accent falling sometimes on the first syllable and sometimes on the last, according to the different kind of feet used. It often happens that several kinds are introduced into one stanza or poem, thus making the rhythm irregular, without losing any of the general harmonious effect.

In some poems, the peculiar movement or rhythm is their greatest charm, and serves to fix them in the memory even more than the thoughts expressed. As examples of the deviation from a set form of verse may be instanced Dryden's poem of "Alexander's Feast," in which he departs from his usual form of heroic measure; Tennyson's "The First Quarrel," the first stanza of which shows lines of thirteen, fifteen, and seventeen syllables; "The Lotos-Eaters," where two dactylic feet are introduced into the iambic pentameter, with excellent effect; and Scott's "Lady of the Lake," where, in the description of the battle of Beal-au-Duine, a line of three feet is very effectively used. Goethe's "Faust" furnishes many examples of irregular meter, while instances also abound in the poems of Longfellow, Whittier, and other of our American poets.

Now to come to musical illustrations from various sources.

Among the many chorales having an uneven number of measures, mention may be made of "Seelen Bräutigam," which has phrases of one measure and one-half and others of two measures and one-half in length; the total number of measures being eleven.

"Warum sollt' ich mich den grämen," used so effectively by Bach,

Part III., Christmas Oratorio, consists largely of phrases of one measure and two measures and one-half each ; making a total of thirteen measures.

Perhaps as rare an instance as any is the chorale, "O wie selig seid ihr doch, ihr Frommen," which has no two phrases of the same length; the first being three measures; the second, two and three quarters; the third, one and three quarters; and the last, three and one-half; making a total of eleven measures.

Other illustrations of a more modern date than the chorales may be found in Händel's well-known aria, "I know that my Redeemer liveth," from the "Messiah"; the chorus, "I praise thee, O Lord," from Mendelssohn's "St. Paul"; and in purely instrumental selections, such as Beethoven's "Moonlight Sonata" (First Movement), Schubert's "Moments Musical," No. 2, Op. 94, and hundreds of other instances, from Mozart, Haydn, Mendelssohn, Chopin, Wagner, — in fact, instances might be cited from nearly every famous composer.

It will thus be seen that there was every good reason to put exercises of an uneven form into the books of the Normal Music Course, since no complete course of musical instruction could ignore these deviations from the regular rule.

7. The term "phrasing" is often used. What is phrasing? It is simply interpreting a composition in the manner intended by the composer. In order to do this, observe the various cæsural pauses, and express them by the various dynamic marks or explanations, hurrying or retarding the tempo according as the idea is that of exhilaration or depression.

8. SECTIONS. — Usually, the part of a composition next larger than the motive or phrase is the section. Quite frequently, as in common hymn tunes of four lines, the section closes at the end of the second line, thus making a fitting termination to the first half of the closed form; i. e., a form that is decidedly completed.

Sing Songs Nos. 70, 72, 73, and 75, Second Reader. First sing the songs without a stop, then, after the second line of Nos. 70 and 72 and the fourth line of Nos. 73 and 74, make a short pause of a few seconds. The meaning of a section will be apparent.

9. PERIODS. — All complete declarative or imperative sentences may be known by means of the little dot.

Although on a printed page of music the period is not inserted, we may

rest assured that complete sentences must and will occur. Students of music are sometimes ignorant of this fact. During the past few years, since the subject of musical form has received more attention at the hands of many of the best teachers, a few publishers have been persuaded to print compositions in which the termination of the phrases, sections, and periods is indicated by means of certain marks and signs. In some few compositions, even the motives and themes have been indicated. This is a step in the right direction, as it will help many a struggling teacher and pupil to a fair knowledge of musical form.

Compare Exercises 40 and 41, page 9, First Reader, and see which one denotes complete sense. You should have no trouble in seeing that the former is not complete. Something is lacking. A question is asked and we long for the answer. It begins with the chord of C, and ends with that of G. This chord is known as the *dominant*. On the other hand, the latter exercise is a complete sentence. Absolute rest occurs, and the mind is entirely satisfied. From a comparison of these exercises, it may be seen that a period does not necessarily follow the close of a song or exercise.

A period in music is a well defined and systematic arrangement of motives, phrases, etc., having a decided rhythmic character. It may be one whole composition, or only a part of one. The composer may be known by the kind of period formations he invents. The following example, taken from the Second Reader, has each motive, phrase, section, and period indicated. It may interest teachers to examine it carefully. One would hardly think, when taking a cursory glance at the exercise, that it had such a beautiful construction. The analysis will serve to make this plain.

Ex. 206. SECOND READER.

Motive No. 1.

Phrase. Ph. Ph.

1st Section.

1st Period.

The first staff illustrates the 1st Period and 2d Section. The 1st Period consists of Mot. No. 2 and Mot. 2. The 2d Section consists of Mot. 2, Mot. 2, and Mot. 2.

The second staff illustrates the 3d Section and 2d Period. The 3d Section consists of Mot. 1. and Mot. 2. The 2d Period consists of Mot. 2. and Mot. 1.

The natural termination of the composition is at the eighth measure, the two final measures forming a *coda*, an Italian word meaning tail or something added to the form. An examination of this part of the exercise will show that the phrase, section, and period are of the same length. The *coda* therefore makes complete sense in itself.

By examining Exercises 103, 115, 117, 128, 175, in the Third Reader for Mixed Voices, the phrases may be seen. They are indicated by the long mark. Do not confound the tie and slur with it.

From what has been said so far we may deduce the following facts: —

- I. A motive may be a phrase.
A phrase need not necessarily be a motive.
- II. A phrase may be a section or period.
A section or period is not necessarily a phrase.
- III. A section may be a period.
A period is not necessarily a section; more frequently, a period consists of several phrases and sections, contrasted and blended in such a manner that variety and unity are clearly expressed.

Extracts from Shakespeare, Tennyson, Longfellow, Holmes, and many other authors, are often readily known by one familiar with their peculiar style of writing, even though the selection itself be not familiar. Each

poet has certain individual characteristics, a stamp or trade-mark as it were. Just so, Bach, Beethoven, Mendelssohn, Chopin, Wagner, and other composers, may be known by the kinds of chords and musical sentences they use. In this respect, no two composers are exactly alike. There is always something that unmistakably stamps each individual's work.

The average amateur in music often wonders why it is that there should be more value in one musical composition than another. The foregoing suggestions may help to explain the matter.

10. MODULATION. — All forms in music are more or less affected by certain modulations. Modulation means the change from one key to another, and is often called transition. One may gain many practical ideas of modulation by the study of pages 86 to 117, Introductory Third Reader, the two most important kinds (diatonic and chromatic) being carefully and systematically treated. With diatonic modulation, every two successive chords must be in the same key. Chromatic modulation differs in that the two chords need not necessarily be in the same key. Modulations of a distant nature are more quickly made by use of the latter kind. This does not mean that it is preferable to use.

Look at Exercise 163 (Intro. Third). At the third measure we find the note *g*. Its name is *five*; in the fourth measure the thought is one, so that the key is G until the eighth measure, when a return to C is made. This is called a modulation of one remove forward. From C to F would be one remove backward.

These exercises in modulation should be very carefully studied.

11. IMITATION. — This is one of the most fascinating devices used in music. It is employed in all forms and styles of musical composition consisting of two or more parts, and when used in a melodious manner is extremely interesting. It has a refining influence, and makes music a more thoughtful study. There are many and varied kinds, such as that by imitation within the octave, second, third, etc.; also that by augmentation and diminution, and other kinds that need not now be enumerated. (The pupil who cares to study this more thoroughly will find help in the books quoted at the head of this chapter.) When the imitation occurs in exactly the same intervals throughout, it is canonical, and is called a canon. The various entrances of the subject or principal themes of a fugue usually

occur in the interval of a fifth. Consult Nos. VI., X., XVI. of Bach's "Well-tempered Clavichord"; the chorus, "But our God abideth in Heaven," from Mendelssohn's "St. Paul"; and the "Amen Chorus" from Händel's "Messiah." These illustrations, besides many others, will show how the fugue is written.

In Exercises 199, 200, 212, Part II., First Reader, little imitations may be found. Even when pupils are studying this little book the germs of canonical writing are being sown. Study such exercises as 283, 345, 382, 406, Second Reader. These exercises have imitative passages and are extremely interesting. Our eye and ear are arrested by such beautiful examples as 19, 26, 35, 37, 75, 97, 157, in the Introd. Third; and in the Third Reader for Mixed Voices, Exercises 130, 134, 137, 145, 152, are among the number of such exercises.

12. SEQUENCES. — A device no less important is the *sequence*. We may find many illustrations of it in thematic composition. It usually means a repetition of some small portion of the melody or harmony, or both, in different degrees of the scale. Quite frequently, a sequence of melody and harmony fall together. Exercise 390, Second Reader, is an illustration of this kind. It is very unique and interesting. The modulatory or chromatic sequence is the most beautiful. Song No. 78, Second Reader, one of the most delicate and finely wrought specimens of music, has several sequences, each vying for supremacy. Study measures one and two, three and four, second score; measures one to four, five to eight, third score; one and two, three and four, on last score. With the exception of the second Soprano part of the third score, each succeeding harmony is an exact counterpart of the preceding phrase. One can hardly hope to find a more finished musical composition, or one in which sequences are exemplified in any clearer manner. The sum total of the composition is a thoroughly musical, theoretical and practical work.

It is a great art so to use this device of sequence that the composition, as a work of music pure and simple, shall not suffer. Too many composers lose sight of this fact, and write compositions which mean nothing. They contain mere sequences.

It is not enough that the various points upon which I have touched be correctly used. They are not the *end*, no matter how dexterously they may be employed. They must be the servants, not the masters, of the great

art, — music. Often the man who does the greatest good in a community is the one who conceals from the public eye what has been done. Just so that composer is of the most permanent value to music who surrounds these devices with a halo of unrivalled musical beauty. To my good friend just striving to reach fame as a composer, let me say a word of caution in this respect. Remember that, no matter what the means employed, (whether through the use of many or few modulations, imitations, or sequences,) no matter how many rules are proved, no matter how grammatically correct your composition is, *Music must always predominate*. Ask yourself, upon completing a composition, if you have said anything. If you are satisfied that you have not, try again. It is not quantity, but quality, the world needs.

Other beautiful examples of sequences may be found in Exercises 32, 47, 50, Song No. 13, Introd. Third Reader; also Exercises 136, 159, 166, in the Mixed Third Reader.

13. CADENCES. — Whenever a composition is brought to a satisfactory termination, this close is known as a cadence. The end of a period is also a cadence. There are many formulas of chords which lead up to the different forms of cadence, but the last two chords determine the particular kind of form. Mention will be made of the authentic, plagal, half, and deceptive forms. To study this subject of cadences in a critical manner implies a fair working knowledge of harmony. Do not be discouraged if you do not possess this knowledge, as there may yet be some opportunity for assistance. Play or sing Exercises 360, 361, 373, 375, 396, 404, 417, 421, in the Second Reader. Each exercise comes to a perfectly restful close. The mind is satisfied. In each instance the last two chords are the *dominant* (the chord founded on the fifth degree of the scale) and the *tonic* (chord founded on the first degree of the scale), both being without inversion. This makes what may properly be called the FINISHED CADENCE. Technically, it is known as the *perfect authentic cadence*.

In the same manner sing or play Exercises 39, 42, 53, 57, 69, 81, 91, 97, Introductory Third Reader. These endings are of a slightly different nature. They are also authentic cadences, but it may be observed that they are not quite as complete, as finished, as those before mentioned. A question is implied in the exercises. We wish for more to follow. This is what may well be termed the UNFINISHED CADENCE. Technically it is known as the

imperfect authentic. Whenever either or both of the last two chords are inverted, i. e. having the third or fifth of the chord as the lowest note, or when the upper voice of the last chord is the third or fifth, it is an example of this kind of cadence.

At the middle of Exercises 17, 32, 51, 66, 94, 97, Introductory Third Reader, occur the so-called HALF CADENCE or HALF CLOSE. When any chord is followed by that of the *dominant*, an example of this kind may be noted. In Exercise 17, the key is C major, but at the end of the fourth measure the chord is G major. This chord is the dominant of C. The half close usually occurs at the end of a section or one half of a closed form.

The end of Songs Nos. 74 and 101, Second Reader, have *plagal cadences* to close. This happens when the chord of the fourth (sub-dominant) degree is followed by that of the first degree (tonic). Sometimes it is called the "Amen Cadence." The reason is obvious. Two kinds of plagal cadences are used, perfect and imperfect, corresponding in this respect to the authentic forms. As the deceptive cadence is little used except in the extension of period forms, no examples will be cited. Look at the following exercises and see if you can determine the different kinds of cadence.

Second Reader, Exercises 379, 388, 396, 399, 417, 419, 422, 426. Songs Nos. 76, 83, 89, 95, 108, 144.

Introductory Third Reader, Exercises 45, 49, 52, 74, 87, 157, 160, 203, 207. Songs Nos. 16, 21, 28.

Third Reader (Mixed Voices), Exercises 123, 126, 132, 135, 140, 152. Songs Nos. 15, 28, 46, 49, 56.

Third Reader (Unchanged Voices), Exercises 101, 107, 124. Songs, Nos. 2, 9, 19, 24, 32.

It has been hinted that, in order to examine more particularly into the construction of different cadences, one must begin a certain number of measures, or at least as many chords, before the close. Right here is an opportunity for a composer to show his mettle. It is surprising to note the scores of different endings of the various exercises and songs of the Normal Music Course. Had its design been simply to give a practical illustration of cadences, it would be a most valuable work.

In a general way we have discussed motives, sections, periods, modulation, etc. Possibly enough has been said to give the reader some crude

ideas of the general make-up of musical composition. Let us now examine the general construction of certain styles of musical composition, illustrated in the songs and exercises of the Normal Music Course.

14. THE CHORAL. — Although comparatively few of the old chorals are known to the people of to-day, their spirit, which may be clearly traced in many of the modern hymn tunes, motets, anthems, oratorio choruses, etc., is readily felt. It is safe to say that the choral will never be lost. Like many other things that were introduced with the Reformation, it came to stay. In one sense it is the most important of all the *vocal musical forms*. It was the connecting link between the old church modes and the free composition of later times. The church modes, with their straight-laced forms, would never have become popular; hence the reason for breaking away from the established ecclesiastical form. We must not stop to discuss its origin further, or trace its development down to the present day. Enough to say that the form has existed and does exist, and that many of the most complicated works have been built upon the foundation of the choral. On account of its moderate tempo and steady nature, it is well calculated to help build the *legato* style of expression. This should mean a pure and unhampered tone, coming in a firm and decided manner. Although not so stated in the books, many of the exercises and songs are veritable choral studies.

A good choral always has a strong and powerful melody, one that stamps the composition with grandeur. At times the harmony is complicated, but more frequently it is arranged simply yet very solidly.

Taking a moderate tempo, have your class sing the song, "Now with weariness," etc., at the foot of page 26, First Reader. It is a choral. It consists of four phrases of four measures each. The varied harmonies suggested by this exceedingly strong melody are very beautiful. Every true musician and teacher will notice the rhythmical sequence of the melody.

Another equally interesting example of choral study is the song on page 52, First Reader. What key is suggested at the end of the first line? Find the end of the phrases and the sections. What chord is suggested at the end of the third phrase? Other examples of the choral are to be found in the songs on pages 60, 72, 73, 75, 80, and 84 of the same book. Exercises 27, 57, 58, 76, 77, 147, 148, 166, 167, 168, 203, 209, Part I. of the same book, are among the number of choral studies. The practice of

these selections, while pupils are between the ages of seven and eleven, helps build character. Many, who labor under a false impression, will say that such compositions are too hard for little children to understand. Do not be thus deceived. There is no more efficient means at hand with which to build the character of little children than such examples as have been cited. Beecher says: "Character, like porcelain ware, must be painted before it is glazed. There can be no change after it is burned in." If you wish to teach pupils the value of majestic music, give them such choral study early in life, and when they shall have passed through the years allotted to school life they will appreciate the grand oratorio choruses of the best masters; not alone appreciate, but interpret them as well. If instructors prefer to teach nonsensical trash simply because they think pupils have not wiser heads than their own, they will reap but small harvests in later years. The Normal Music Course has a higher office to fulfil.

Other examples of the choral may be found in such songs as Nos. 2 and 9, Introductory Third Reader. The latter is what is known as a *figured choral*. Each part is made up of melodious figures. The student of scientific music will be interested in examining Sebastian Bach's efforts in this particular form. It is safe to say he has excelled all others.

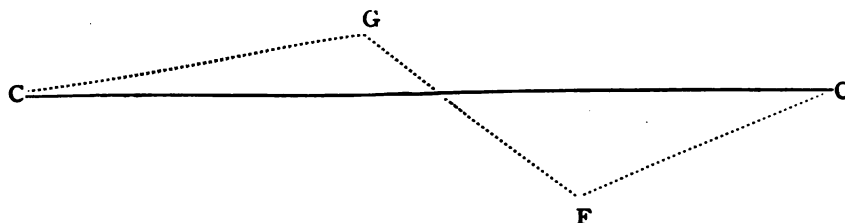
This sort of study prepares the way for the more extended anthem or motet. Such a composition as No. 29, Introductory Third Reader, may come under this head. Find the various phrases, sections, modulations, etc., in this composition. In the Appendix of the Third Reader for Mixed Voices, pages 25, 26, 27, 45, and 48 contain chorals, each one a perfect type of the best and purest melody and harmony.

Other forms of vocal music are the glee, madrigal, round, etc., many suggestions being found in the material of the Normal Music Course.

No work in sight-reading would be complete that ignored the instrumental forms. These forms play fully as important a part as do the strictly vocal ones. In point of fact, they have done more to raise music to its present level than the vocal forms. Again, where the instrumental composition appeals strongly to human intelligence, very frequently the vocal selection fails in so doing.

15. SONATA. — The greatest of all forms is doubtless embodied in the sonata. All string quartettes and quintettes, piano trios, sonatas for piano and various instruments, concertos, and symphonies are based upon the

sonata form. The well constructed sonata is the embodiment of completeness. It is a composition bounded by the most careful outline. The following drawing will give a brief idea of this form.



Supposing the composition to begin in the key of C. At the end of the first part it will be modulated into the key of G (dominant). This has produced a feeling of elation. Now it is necessary that the composition close in the key with which it started, otherwise its unity would be spoiled. If it proceeded directly back to the key of C a feeling of depression would take place. Technically it is called a backward modulation. In order that there may be a corresponding brilliancy attending the final part, it descends to the same distance below C as it rose in the first part. This is the key of F, as shown in the diagram. Now, by ending in the key of C, corresponding modulation and effect are produced. This simple plan, although elaborated to a great extent, is the basis of thousands of musical compositions.

The form is introduced early in the Normal Music Course. Song No. 5, Second Reader, is an example of it. There are many other instances of it in the Course, but I shall call attention to but one of them. The Song "Summer Woods," No. 52, Mixed Third, is a good example of this form. In order to analyze it, mark measures 2, 4, 6, 8, 10, 14, 20, 24, 25, 28, 32, each with its proper number, counting the first *complete* measure as one. The song opens in the key of D flat major. When the seventh measure is reached, a modulation toward the dominant chord (A flat) begins, and when we arrive at the fourteenth measure the composition settles down squarely on the key of A flat. This corresponds to the double bar in the instrumental sonata. From this measure to number twenty-four it corresponds to the so-called *working out* or free fantasia in the instrumental form.

At the beginning of measure twenty-five, a modulation toward G-flat is begun. It is consummated at the twenty-eighth measure. This, in turn, modulates to the key of D flat to close, measure thirty-two. Thus the original key is once more found. Compare measures 25-28 with 7-10. In what way do they differ? In what way are they alike? Analyze No. 32 in this same book. If you are an instrumentalist, analyze some of the sonatas of Mozart and Beethoven. Compare the form with the instances already cited. No one can fail to see the relation.

We might outline the various dance forms, including the stately minuet or sarabande, the merry bourrée or gavotte, or, to come to the more modern instrumental forms, "Songs without Words," rhapsodies, etc. It will not be necessary, however. They are but parts of the grand whole, — musical art. The two most important features have been outlined. One is the key to all the best choruses or part songs, the other to the best instrumental compositions.

16. It is hoped that the reader, whom we may suppose a teacher, will see that there is a lofty purpose in the music of the Normal Musical Course, and every reason for writing many and varied suggestions. It is not merely a string of exercises and songs with no definite meaning, but one immense text-book with valuable suggestions in music. These may all be obtained through the doing. When the Course has been faithfully studied, even though not a word has been said about the construction of the many exercises and songs, the discipline acquired through the work will aid the pupil to comprehend the best and most beautiful in music. Are you sceptical upon this point? Teach and prove. King says, "The field is free to talent, merit sure of its applause, and industry is crowned with the reward that's due to its own pains."

CHAPTER XIV.

MUSICAL SUGGESTIVENESS.

"Music is the greatest portrayer of soul conditions, but the very poorest delineator of material objects."—AMBROS.

"Art does not speak to cast, but men; it does not give realities, but their transfiguration."—FRANZ.

IT is only within comparatively few years that music has possessed so many sweet-sounding titles. It would almost seem from the multiplicity of "Whispering Cascades," "Convent Bells," etc., as found in the modern compositions, that the stock of nonsensical names must be well-nigh exhausted, so meaningless do many of them appear.

Few composers of the present time are brave enough to write a composition and name it simply, "Concerto," "Sonata," etc., as its form indicates, accompanied by the proper number.

Many people are tempted into purchasing a book for no other reason than that the covers are of a beautiful color, and a high sounding title, printed in gilt letters, adorns the exterior.

Just so, many are led into purchasing a musical composition simply from the titlepage.

All around us are quantities of compositions made — as was the razor in which "Poor Hodge" invested — to sell.

2. Music is a suggestive art; it need not be labelled for us to realize its full meaning. The simplest little melody is a suggestion, not of tangible things, but of the beautiful. Can we compare it to nature? No, for the reason that art in its purity is, in one sense, greater than nature, with all its wonderful hues and changes. The true composer is constantly cultivating the imagination. Every sound he hears has a meaning, every movement of the universe has a pleasure for him. He should not lower his art, however, by imitating scenes that he has beheld with the naked eye. We often hear that a musician sees no farther than his art. This is an error. Very often the charlatan is so engrossed with the realities of life that to him music is

nothing but a mere paltry realization. He sees no farther than the dollar at the end. Such people cannot be classed with musicians.

3. To be a musician one must have intelligence; to have intelligence requires, not alone an observance of realistic things, but a keen imagination as well. It will be a grand thing for our public schools when educators fully see the great need of training the imagination. We hear teachers say, many times a day, "Think." It is but an automatic process with many. How many pupils take in the exact meaning of that little word? It takes more than *telling* a pupil to think to make him do it. We enter a school-room where disorder reigns. Pupils have become tired with the prosaic realities of pencil, book, slate, writing tablet, blackboard, etc. Draw them away from practical things for a time. Let them imagine, and see how quickly quiet is restored. Too much of the teaching is done on the monetary basis. It is so much routine teaching for so much money.

4. Let us use both imagination and reason as a means of obtaining a clue to the suggestiveness of some of the melodies found in the First Reader. As has been intimated in a former chapter, this may well be styled the suggestive book. It is one continual suggestion from cover to cover. This is one of its strongest and best reasons for having appeared, to delight the hearts of thousands of boys and girls.

To the average adult, who has never had any musical advantages, one melody is scarcely more suggestive than another. Not so with the child who has had the opportunity of studying beautifully constructed melodies. To be sure, he cannot explain in words what he feels, nor would we wish him so to do, even though it were within his power. By so doing he wrests music from its proper sphere.

In order that we may better appreciate our topic, let us make a few incursions into the SUGGESTIVE in Art.

The generally accepted meanings of the words "major" and "minor" are *large* and *small*. As expressions of the relative values of the two modes or scales, how inadequate these definitions! If we sing in a major key, shall we have larger and better thoughts? Can we hope for a larger and more vivid imagination? Is the minor key in any way inferior to the major? On the contrary, it is superior, inasmuch as it has all the suggestiveness of the major and its own added worth. Nearly all the great masters of music have written many of their best compositions in minor keys. These give a

larger range for the imagination, and more suggestiveness is afforded. Both modes are the production of highly cultivated minds, neither one springing from beautiful Nature. They are no less poetic by reason of their birth, for there is just as much beauty in the productions of men's brains and hands as in the things that have come into existence without men's help, through the sole agency of the Almighty. Let us not seek to belittle nature, but rather help to elevate man. Let us not reverence God less, but, on the contrary, give Him more praise by more fully recognizing His power through His divine image, Man.

The major element in music suggests the bright and active realities of life, while the minor directs our fancy more toward the graver subjects. In the former mode all is brightness. Constant sunshine is pouring in upon us. In the minor mode sorrow and darkness seem embodied. The strains are plaintive and subdued.

5. Let us not think of music from a descriptive point of view, — rather from the high pinnacle of *suggestiveness*.

There are composers of music and writers upon musical topics who attempt to write educationally or technically. Many of them make thought and imagination subservient to mechanical effects. A teacher says, "I must have some new exercises." He forthwith writes new melodies that contain certain intervals. Thirds must be introduced here and fifths there; fourths here, and so on. What has he done to educate the child? The child is supposed to be studying music. Nine times out of ten these exercises are but mere machines. The *means* are prominent, the result is mechanical. What has been done to elevate music? Very little, if anything. Teachers, in this connection let me urge you not to be too free with the use of blackboard and crayon, lest you find out when too late that exercises of mere notes and those of real music differ widely in character and influence. Many a teacher could write a very acceptable hymn tune or song, but it takes years of experience and study to know how to write exercises for children which shall be of any real value. Can we who have had little if any experience in the study of harmony, counterpoint, or musical composition, — who have had little opportunity of hearing much good music, — hope to write music that shall be suggestive, that shall have an educational value? To believe one's self capable of this under such conditions savors of dense ignorance or gross egotism.

6. Now to dry facts seasoned with bits of fancy.

A melody that requires the greatest amount of methodically arranged harmonies is most suggestive.

If Exercise 30, Part I., First Reader, be harmonized, you may see that it suggests but one chord. Exercise 31 will suggest at least three, while Exercise 40 will suggest more. The reason is that the melody is more conjunct, i. e., the intervals have few skips. Both the conjunct and disjunct melodies are needed, but the first named is worth most as a suggestion. It takes more thought to interpret it than it does the melody with many skips.

Compare Exercises 42 and 44, 72 and 74, 90 and 91, 127 and 137, 153 and 156, and many others not here mentioned. Look at the song on page 12. Sing the melody, or, better still, think how it sounds and tell what harmonies are suggested by it. If you are not able to do this, at least try to find out what happens at the fourth measure, word "floats," note *g*. A modulation from a major key to another nearly allied takes place. It is a bright modulation, and produces an effect of exhilaration. The real modulation is from the key of C major to G major.

In the last song on page 13 we may find another suggestion; that of the bright to the sombre effect, inasmuch as a modulation to the relative minor key takes place at the note *c*, word "me."

If these little melodies suggest what has been mentioned, what beautiful thoughts must be in store for us as we proceed.

On page 21 we find a song of greater power than those already mentioned. Notice how this little figure,



is repeated and in a minor key. Possibly you may say, "Well, and what if these suggestions *are* involved in the songs? — children cannot appreciate them."

Very true, they cannot think of them in just the manner an adult might, but do not be deceived into thinking that children gain no unconscious musical training. Oftentimes this is of more value than for the child to be able to explain what he does.

The contrast of the major and minor feeling is more forcibly felt on page 63, in the song, "Hush, I hear the silver rain." What a dainty little melody! Be sure it was not intended as an imitation of the rain. Note how beautifully these two phrases are contrasted.



Can you think what two chords are suggested? At the words, "Ah, sweet April comes," the interest heightens, and at the repetition of the words it grows more forcible, until at the word "never" comes the climax. With a burst of joy the song comes to an end, but not before many an unconscious suggestion has been received. Peruse carefully the songs on pages 52, 54, 59 (No. 2), 62, and 73. Try to find out the harmonious contrasts. Each song is different from all the rest. What a multitude of musical suggestions are offered in this little book. Something new will strike our fancy each day, if only our minds are open to grasp the resources. Possibly you will see why this was styled the "Suggestive Book." In the book we may find modulations from major to major, major to minor, and minor to major. All sorts of diatonic intervals have been used, not merely as intervals, but in a musical and educational sense, and various kinds of rhythm covering the difficulties of the First Time Chart.

Certain kinds of tone color have been suggested, and the study of it has awakened a love for the best things in music. The *suggestiveness* gained by the study of this book has prepared the way for the *realization* to follow in the Second Reader. After chromatics have been introduced the composer is at liberty to suggest and make certain modulations. A new kind of tone color is at once apparent. This is in a direct line with the best educational thought of to-day. *Things must precede signs; thoughts call for explanation.*

No one with any degree of musical ability will fail to see plainly the modulation at the beginning of the last measure of page 162. In Songs Nos. 74 and 89, as well as many others in the book, definite modulations are plainly indicated.

7. Can we observe signs of the great forms of music in this Second Reader? Surely, enough has been said in the chapter about the germs of form, so that we shall begin to notice the choral, the sonata, etc. We

do not need prophetic eyes to enable us to catch glimpses of canonic forms in Exercises 283, 345, 375, 382, 419.

The educated musician will be glad to study such problems as may be found in Song No. 79 in this book. This is a treatment of fourths. We find all kinds, perfect, augmented, and diminished. One of the most plaintive suggestions imaginable is that at the word "gray." It is a rare thing to see a diminished fourth introduced in so careful a manner. Try to feel the tone color suggested by this little song. In Exercise 425, major and minor tone color is strongly felt. What key is suggested in the second score?

So through the whole book we find the minor contrasted with the major. The minor is frequently suggested, so that pupils may become familiar with its peculiar feeling, and thus, when the last part of the next book is reached, be quite ready to realize what is done.

8. Before beginning a careful analysis of the Introductory Third Reader, think carefully about Exercises 51 and 79, also the songs on pages 100 and 108. Search for the modulations from minor to major keys. The connoisseur of theory will be pleased to find these examples. One could hardly hope to see more rare specimens of unique musical composition.

The Suggestive has been carried to a high degree in the first sixty pages of the Introductory Third Reader. We not only feel the suggestion of each single melody, and its bearing upon all other parts, but we see how elaborately and with what completeness the authors have harmonized each exercise and song. We are constantly meeting with new suggestions. We realize how beautifully discords can be fashioned and treated in the hands of a master. When pupils are well advanced in this book a constant foretaste of the best musical efforts of many composers may be anticipated. Such a multiplicity of musical suggestions and no two alike! Does it seem possible that so many could be found in one book?

At page 61 in this book we begin to study exercises that are a fulfilment of our anticipations. It will be impossible to mistake the object of these chromatic exercises, as each one is labelled. We are learning to observe the notation more carefully now. Again suggestion becomes realization in the study of Exercises 131 to 162. If the minor keys are not well known, at least one-half of music may never be unfolded to the student.

As the work proceeds to the exercises in modulation, how wonderfully does it unfold. In the First Reader, modulations are *suggested*; in the Second, *suggested and made*; in the Introductory Third they are *suggested, made, and named*. In the first part of the Normal Music Course, pupils are taught to think more of sounds than signs; when once the ability to think has been gained, the signs may be considered. It has been conclusively proved that the best work will not be done by children who have been taught to reverse this order of study; hence the reason for leaving all *sign* study until music shall have first been well commenced. First learn to appreciate music, then will the means become accessible; by training ears to sensitiveness we are taught to have sensitive eyes and minds. All who wish to teach music successfully should become very familiar with the notation. They should be able to comprehend sounds and their written symbols equally well.

9. We have been talking of the suggestiveness of the semi-mechanical effects of the material. There is a much grander thought in connection with this whole Normal Music Course. I have hinted in a former chapter that the germs of every conceivable form of music are presented somewhere in the Course. The authors intended that the child should know something about music when he had finished his school duties. The key that unlocks the door of comprehension is to be found in the material, the agents commissioned to solve the many problems may be found in vast numbers in the many school-rooms throughout the length and breadth of the land. If our pupils wish to study the sonatas of Haydn, Mozart, Beethoven, the fugues of Bach, the chamber music of Schubert or Mendelssohn, the symphonies of Beethoven, or, to come to vocal music with added orchestral accompaniment, the operas of Rossini and Auber, the oratorios of Händel, the wonderful chorals of the German people, the beautiful anthems of the English writers together with their innumerable part-songs and madrigals, — in short, any type of musical beauty, the foundation is laid, the door unlocked. Enter, ye pupils with keen and bright imagination! May you realize the lofty ideas hidden in the best musical composition, and may the suggestiveness you are able to glean from the study of the best things lead you to see how much that is dross in music lies constantly around. Shun it, and endeavor so to educate the common mind that *it* too may learn to avoid it, remembering that well-directed effort is the touchstone of success.

Be assured of one thing; we can never live long enough to exhaust the resources at our command.

A few of the suggestions to be found in the Normal Music Course have been mentioned. By a careful study of the material with eyes and heart wide open many more may be found. Doubtless you have read of the great painter of animal life, and of his wonderful successes in that particular field. His constant habit of being with animals and knowing them thoroughly, together with keen discrimination, led him to do things that to-day are reckoned among the finest attempts in animal nature. He knew their anatomy, and every little contour and angle of the body was perfect when put upon the canvas.

So, if we would know music, we must live with it and delve among its hidden mysteries; in fact, know its anatomy.

By means of such study one becomes a proper exponent of the beautiful suggestions offered, not only in the Normal Music Course, but throughout the whole world of musical composition.

CHAPTER XV.

MUSICAL ÆSTHETICISM.

"The large place assigned to music by Plato and Aristotle shows that the culture of the emotions was an important element in the Greek education. Æsthetic education was not only an end in itself, but was regarded as the basis of moral and religious culture." — COMPAYRE.

TO say that a musical composition, or any other work of art, is simply "pretty," indicates one of two things: either the person using the adjective has a weak and sickly ideal of art, or else the composition does not deserve to be classed with those works which have received the stamp and seal of genius. To say that the aria, "I know that my Redeemer liveth," or the "Hallelujah Chorus," is pretty, is an insult to their composer.

2. It is a great thing to be able to execute well-conceived music, but it is a far greater accomplishment to discern the bearing of this kind of work upon man's life. There are many who perform in a matchless manner. There are few, even among performers, who can extract the essence of the performance. Few are able to enter its inner consciousness and thus realize the full value of true art. Mere manipulation is in no wise an indication of good music, — of a true art form, or expression. It takes brain power to interpret the spirit of music.

Schiller said that the way to the head was through the heart. Unless there be something which the soul can lay hold upon and claim as its own, there can be no intelligent comprehension. When one listens to a musical performance, he should try to hear more than mere sounds. He should look farther, — beyond the performer, yes, beyond the composer, if he would learn the intrinsic worth of the music interpreted.

3. There are people who, upon hearing a grand symphony or oratorio, will have no higher comment than "How gracefully Mr. — wielded the baton!" The writer remembers being at a concert in which a young

lady pianist of rare ability performed the E Flat Concerto of Beethoven in a manner calculated to thrill every nerve in a critical lover of art. No one could help realizing how much better the composition was than he had before comprehended. What did we hear? Not a word about the composition or composer; merely such remarks as, "How awkward she looks!" "Does n't she execute beautifully?" "Is n't she young?" etc.

And this is called æstheticism in music by some people! What a poor thing is this sort of criticism. What is music? Is it something that consists of wonderful execution, of grace at the instrument, or is it an art? Few critics ever get much beyond the performer, and their criticism consists largely of superfluous praise or malicious censure. The poor composer's name is scarcely mentioned, while of the neglected composition little or nothing is said, though oftentimes it is worthy of all praise.

As this state of affairs is well known, shall we who are endeavoring to instruct our pupils in the BEAUTIFUL care for unjust or ignorant criticism? If we do, then we are the losers. Art will become so much the harder for us to attain.

We are often more affected upon finding one little flower, isolated from all others in a lonely and secluded spot of the forest, than at the sight of a whole garden of roses. So should we be the more ready to help some one person, struggling to show the beauties of art from an æsthetic standpoint, than the many who simply use art to despoil it, and thus lower the tone of their own natures. By this, I would not have it understood that we are to ignore the majority. On the other hand, we must help to build up correct taste and appreciation. Only those who are leaders can do this; therefore we must help one another.

4. Some say that art is but a poor copy of nature. If that were true, so much the worse for nature, so much the worse for art. Did you ever for a moment think how insufficient are imitations of nature? Imagine the song of the nightingale from the lips of man. How soon would our pleasure diminish when we discovered the trick. If the musical composer seeks only to imitate nature, we can but laugh at him. At best, his work is but an imitation, and as such becomes neither art nor nature, simply a dry and uninteresting caricature. Nevertheless, if the composer would fashion his composition in a thoroughly artistic manner, he must be a profound student of nature.

Music to be pure must be highly artistic, as it can borrow none of its forms from nature, but rather from the depths of pure imagination. Many times it is so impoverished for want of expression, that it appears simply a movement of sounds illustrative of the author's skill. It does not penetrate our inner sense, but lingers on the outside. When discontinued, it imperceptibly steals away without leaving any decided impress, only a dim remembrance of mere execution.

Such is the character of many modern compositions. We try them only to find that they are simply matter, without form, without thought.

5. Delight in music comes in two ways: first, the pleasurable excitement furnished by the sounds themselves; secondly, the effect it has upon our imagination. Imaginations differ with people, so that the same composition weaves itself differently into different brains. How foolish, then, to say that such and such a composition is a perfect copy of a certain bit of nature. A name only serves to direct our thoughts to a particular object. This detracts from the music. Take the name away and our imagination is left to roam without limit.

6. In a former chapter it was intimated that words detracted from the value of pure music. At the cost of repetition, reference to that topic will again be made. We will try to find some of the reasons for this. To many, words are the all important thing. They care more for the words of a song than for the music. We might be tempted to say, "Of what use is it to sing to these people? Why not save our breath and temper by reading the poem?" It will not do to allow ourselves to reason in this way. Our task is to help these people to see the importance of true music. We must not appear disturbed, however deeply we may have been wounded. What is it that most people like in poetry? Rhyme and jingle. Sentiment often fails to penetrate the ordinary mind. Supposing, then, that our hearers can grasp the meaning of the words quicker than the music of a song, reducing it to its lowest terms, we find that the central idea is rhythm. Therefore we have come to a point where simple rhythmical pleasure is felt. If this is the ideal set up by the person who ignores music, let us attack him right there. Show him, by degrees, that the principal element of music is rhythm. Lead him to see the contrast of accents in a simple two or three-part measure. Show him that the ruling power of sound is vibration, that vibration is rhythm, that sound is the result of vibration. He will soon

become interested in tracing the subject further. We will say that the words form an accompaniment. The composer fashions his melody to coalesce with them. He cannot do just as he would like, as the poem has tied him to a certain expression. His instrumental accompaniment is also a part of the whole. He has now written what some call a thoroughly composed song. Can anything be omitted and still leave a perfect ideal? If so, then may we take from our bodies the sense of sight or hearing and remain a perfect being.

Music, then, is dependent upon the text, and *vice versa*. The composer's thought must necessarily be limited. For this reason, both music and text suffer in a higher or lower degree. The remedy is for the composer to treat so carefully his poem that it shall seem to be a part of the whole. Thus the proper interest may be awakened. Treat your musically weak patients to homœopathic doses of this sort of music. Many musical compositions, which otherwise might rank high, suffer from being coupled with an ill-suited text. The reverse is equally true. Go where you will, look where you may, the best songs are invariably those having an excellent text. Good fruit grows from healthy trees, so may valuable musical thought be suggested by a poem which is possessed of true sentiment.

Why did Mendelssohn conceive the idea of writing forty-nine "Songs without Words"? With his keen appreciation of art he knew the value of pure music. He knew that it would be impossible to play upon the imagination of his hearers with such great stress if he were to couple these tone pictures with words. He refrained from giving most of them titles, so that our thoughts might have the greater freedom. What is the result? To-day the compositions sound as fresh and interesting as they did forty years ago. There have been many copyists, but none have reached the altitude attained by these wonderful works of real art, — pure in melody, in harmony, in form and content. There is scarcely a person who hears one of these tone poems well executed who fails to show a ready appreciation.

Possibly some will be tempted to say that the Normal Music Course has not been given its just deserts.

If the idea of the authors had been simply to please, instead of to teach by means of hundreds of finely written illustrations of pure music not coupled with words, much said upon this subject would have been omitted.

7. Teachers, are you endeavoring, by all that lies within your power,

to see more deeply into art, or are you allowing yourselves to drift along carelessly upon the crest of the waves, indifferent as to where your bark lands? Keep a firm hand on the tiller of your resources, and see to it that they be a long distance in advance of your liabilities. Store your mind with all the good reading you can find, especially that related to art topics. Do not decry any one art in the vain attempt to better another. All have their place. If we are to succeed in leading our pupils to become intelligent, we must be broad-minded, remembering this saying of Watts:

“Were I so tall to reach the pole,
Or grasp the ocean with my span,
I must be measured by my soul;
The mind 's the standard of the man.”

The Greek, with his gods and myths, saw fit to practice music. The reason was, that, as it prompted the mind and softened the temper, he could see much value in it. His idea was, that if the youth of the earlier time met with a musical education, which should in turn regulate his inclinations, he would be quite sure to accept all good and manly thoughts, and condemn the opposite. We learn from history that the results were what had been anticipated. If these people, living in an early age and at a time when music was in its infancy, saw into the Beautiful with such clear penetration, what a chance is offered to the people of the close of this wonderful nineteenth century! We must be willing to study deeply into the subject, if we would keep abreast of the times.

Music is a wonderful art, in that it is the most strict and at the same time the most free. By reducing it to single isolated sounds, we find that there is no continuity, no expression. It is only by contrasting many sounds that we get ideas of its fixedness. Again, it is controlled by the laws of rhythm. These are the same for the whole universe, the only difference being that they are differently applied to various subjects. By means of the progression of melody controlled by the rhythmical value we arrive at a certain kind of expression. In this manner the composition takes form and succeeds at once in bringing our emotions into play.

In order to prove the regularity of a musical composition, irregularity must necessarily be present. This shows itself in the constant hurrying or retarding of the rhythm, also by the frequent use of discords in part writing. To enlarge upon this would necessitate research into the laws of harmony.

8. Let us early learn to cultivate our emotions. No better chance is offered than in the study of music. We should study only the best music, and if we are to have songs, let us search for those that are pure in thought and expression.

Study to think music from the printed page. To read music as we would a book, hearing in our mind the beautiful melodies and sublime harmonies, is in itself an education. While doing this, we seem to come into close fellowship with the composer. We imagine his thoughts and art moods, we feel his instincts, we live his life, and become lifted from commonplace events and the busy realities of daily life.

It means much to be an intelligent performer. No matter whether the composition be a grand sonata, a brilliant concerto, or a simple little exercise for singing. It means the careful study of the composer's thoughts; it means the precise individuality we are able to draw from him; it means a just appreciation of what he has done; it means the right activity of mind, and a proper interpretation according to the ideas of the composer. The whole may be summed up in one word, — expression.

Technical and practical knowledge must go hand in hand, the rule and its exception must be known. So must the bearing between the practical and theoretical sides of music be well understood. In this manner only, may pupils be led to a full realization of the best that music has to offer.

CHAPTER XVI.

EXPRESSION.

"All we have willed or hoped or dreamed of good shall exist; not its likeness, but itself; no beauty, nor good, nor power, whose voice has gone forth, but each survives for the melodist when eternity affirms the conception of an hour." — ROBERT BROWNING.

MUSIC without expression, without character, is lifeless, and fails to arouse the best thoughts to action. Why does one composition admit of more expression than another? Why does a composition sound better when interpreted by a musician rather than by an amateur? In the first place, music, to admit of much expression, must be *capable* of expressing something. Much so-called music is not formulated according to art principles, hence it is void of expression. In the second place, one person interprets better than another, for the simple reason that one lives in the composition, while the other merely manipulates it.

2. Can a person teach another to perform with expression? Yes and no. It is said that an amateur once asked Liszt how to play the piano-forte with soul. He replied, "You must first of all have a soul."

There are certain laws or principles governing music as well as science. A pupil may be brought into contact with these and shown how to apply them to musical compositions. If he be intelligent, he will find for himself other applications. If he fails to grasp their meaning clearly, so that he can put them into practice, no great progress may be noted.

3. It has been said that a melody must mean something. There must be something about it to arrest our attention. If another melody be added to the first, so that harmony exists between them, we ought not only to sense a gratification, but also to grasp a central idea. We have found that certain laws and rules must be observed in the construction of music, otherwise it becomes chaotic and senseless. The best possible musician will not succeed in getting much from a composition of this class. Again, the composition that requires a careful and expressive performance

is, in the hands of an unsympathetic performer, less satisfying than one that calls for mere digital or vocal skill. Many a person will perform a Haydn sonata of considerable difficulty with more satisfaction than the simplest "Song without Words" of Mendelssohn, or sing an aria of Händel better than the simplest little strophe song of Schubert. The reason is that the performer has digital or vocal skill, but lacks that fine nature with which to sense the meaning of the composition of deep content, and tell it to others by an expressive mode of interpretation. Oftentimes such performers have considerable knowledge of technical drill, but little of music. One must have a clear conception of things to combine technique with expression in such a manner that neither suffers.

4. A good musician interprets rightly, because he weighs both technique and expression very carefully. He knows the value of each. He discovers what the composer has said through the form of his composition. The musician feels the suggestiveness of a composition, and gives to his hearers a complete delineation of its inner meaning or content. He feels its power and sees the connection with it and man's soul, hence the reproduction is but the spirit of the composer speaking through the performer. We are charmed and compelled to listen. We hear and feel true expression. As you study expression through the Normal Music Course, think deeply of the composer's meaning, remembering that for every little exercise and song there was a reason. Definite thoughts are suggested. Try to make the interpretation worthy of the suggestion.

No earnest teacher will neglect the opportunity of hearing true musicians perform. The performances of many virtuosi were better not heard. There is a vast difference between music with well-defined musical interpretation and a mere show of bravura execution, frequently intersprinkled with tricky performances, done to catch the depraved tastes of an unthinking audience. Beware of this kind of displays. They are of no benefit to music.

5. Go into the world with eyes, ears, and heart open. What a place to study expression! See the street urchin, with dirty hands and face, running from justice, which is centred in a policeman's club. See the pinched and wan face of the little girl who is bending over an ash dump trying to find a few stray pieces of coal with which to build a fire in the rickety and cheerless tenement. Turn to the brighter side of life. Study the strong and

healthy boy, who shows by his ruddy cheeks and pleasant smile that life is but a garden of pleasure for him. Study the face of the well-dressed little maid, busily chatting to her dolls. Look at the expression of the business man; of the fair lady, dressed in her silks and satins, — the envied and admired of all the passers-by. What a wonderful chance for the study of human nature and expression combined!

Go from the dusty streets of the city into the country, and here, while standing under the branches of some wide spreading tree, listen to the expression of nature. What a multitude of wonderful sounds. Go into the fields in a quiet autumn day. See with what beautiful tints the trees on yonder hill have been lately dressed. Toward the north a partridge is drumming for his mate. From a stream near by is heard the daintiest of music as it trickles along its pebbly way. From the trees resound the songs of many tiny throats. In the dim distance may be heard the whistle of the quail and the bark of the squirrel. From the south come the merry laugh and prattle of a bevy of children on their way from school. These are but a few of the hundred forms of expression within the radius of eye and ear. After having drunk in from this wide storehouse of beauty, go to your home, and, while these pleasant recollections are fresh in the mind, apply yourself to music. You will begin to realize what it means to interpret with feeling.

6. Performing with expression means more than the simple observance of words and phrases found upon the page of music. If you would become a musician, you must be able to supply these should they be omitted. It means all your life, all your heart, all your soul. It means what you are, what you expect to be. There is the feeling of the sublime and pathetic, the stern and ridiculous, the dignified and frivolous, the grand and sentimental, the passionate and reposeful. All may be summed up in CHARACTER.

If you would be a great musician, it is necessary both to feel and to act aright.

With this brief review of the theory of expression, let us study to see in what manner we may arrive at a logical method for the acquirement of expression. Certain things may be done to help those who are struggling with this great problem.

Let us remember that the printed page contains but the dead symbols of

music. From the notation we are to catch the ideas which the composer wishes to convey.

7. In literature certain words are intended to be made emphatic. The sense dictates it. Take away the emphasis and we hear nothing but words. The thought is not present, the sentences fall flat. In music, also, there are certain points of emphasis. We will look at some of them.

Chromatic tones are supposed to give new color to music. They are the high lights that should peep from little objective points; therefore they should always be sung with more or less stress. This emphasis is not alone to be made by singing many degrees louder, but by singing them very much in tune. *A singer should never grope around for a chromatic, but sing it with abandon and assurance.* If this is not done, the desired tone color is lost; we hear naught but an abstract quantity of sound.

Be sure to drill carefully and correctly from page 12, Second Series of Charts. Every possible chromatic progression may be worked out from those diagrams, and hundreds of practical illustrations may be found in the many exercises and songs of the Normal Music Course. Examine Song No. 50, Second Reader. Can you not discern the intention of the writer in introducing certain chromatics? How the chromatics (sharp four and sharp five) brighten the effect. Alas! the snow is coming, and with it chilly blasts. By the simple use of flat three and flat six, we are made to feel the sombre effect. As I write, I am wondering if you would feel the effect if the words were not attached. We should be able to hear and see music in its purity, not being bound to the words in order that we may find expression. This song of itself is one of emotion. Other examples of deep chromatic expression are Songs Nos. 79, 81, 95, 72, and 93, Second Reader. Each one of these songs is a valuable study of chromatics and chromatic tone color. It is in the study of the Introductory Third Reader that we find a wider range of chromatic thought. What a beautiful use of chromatics in the following instances: page 59, third score, third measure; page 53, second score, second and third measures; page 39, first and second scores, second measure; page 69, last three scores. In each instance the chromatics should be sung with power and firmness, otherwise no true expression can be wrought.

8. Another simple means of expression is that brought about by the repetition of notes under certain conditions.

Compare Exercises 80, 121, 122, 132, 134, Second Reader. One can scarcely help feel the extra force implied in certain measures of these exercises. *Whenever the last note of a measure is followed in the next by one on the same degree of the staff, the latter is always an indication of stronger emphasis.* By studying the songs on pages 54 and 62, First Reader, you will find the same application. Students must be taught to observe this extra accent. Do not allow them to sing these exercises and songs in a slovenly manner. It will help you as a teacher if you will mark all the important exercises and songs having this particular kind of expression.

9. A second sort of accent is that of syncopation. (Reference to the manner of drilling for it may be found on page 43.) Exercises 276, 277, 390, 430, Second Reader, and 66, 87, 179, 181, Introductory Third Reader, are but a few of the admirable problems in which this sort of expression is portrayed. One of the most fascinating lessons in music may be obtained from the study of exercises containing these difficulties. A class in which each pupil feels the responsibility dependent upon himself will move through these exercises in a manner that would please a great general, even though he were not especially fond of music. The exercises are built upon the most substantial sort of a framework. Each part strengthens a part. Too few teachers know the force of syncopation. It is a disturbance of the regular recurring accent, and as such must receive extra attention. The use of syncopation lends dignity and firmness to a composition, provided the proper significance is attached to it.

The teacher who knows very little of music may see the importance of careful attention to these modes of expression.

10. Another form of expression which I am about to mention will appeal more strongly to the musician and teacher. It requires a certain knowledge of harmony and musical composition to see at once the expression implied through the use of the discord. Every specialist should become posted upon it. Perhaps as good an illustration of this as may be found is Song No. 58, Second Reader. In the fifth measure the notes F and G, and again in the third measure from the end the notes E flat and F form discords. It is a strong wheel that will not be broken or pushed aside when it comes into contact with a stone post. It is a strong class that will sing a discord of this character, holding firmly to the parts and keeping accurate time. The comparison is a homely one, but it may serve to show

the value of a discord when it occurs at the beginning of a measure. This discordant effect frequently occurs together with an example of syncopation. Exercises 416, 423, 430, 442, 447, 459, Second Reader, are examples of syncopation and discord combined. The first part of the Introductory Third Reader, which treats more extensively of discordant combinations, is replete with fine illustrations. Study the following exercises to see whether the discord occurs with or without the combination of syncopation. In some of the exercises both instances may be found: —

INTRODUCTORY THIRD READER.

Exercise 3, beginning of second measure.			
"	8,	"	second and third measures.
"	15,	"	second measure.
"	17,	"	fifth, sixth, and seventh measures.
"	28,	"	second, fourth, and sixth measures.
"	59,	"	seventh measure.
"	78,	"	fourth measure.
"	87,	"	second, fourth, and eleventh measures.

It does not always follow that this strong accent happens upon the beginning of a measure. Whenever such examples as have been cited are found, they should receive especial attention, for it is thus that we arrive at the very essence of music. To many not accustomed to the rules of harmony, the task of discovery may prove irksome, although the time used in research will be well spent. It is hoped, from the limited number of examples, that all teachers of the Normal Music Course may be stimulated to make an impartial examination of the material as a whole.

Other and varied forms of tone expression might be given, but as most of them would take us into the realm of practical musical composition, I will leave the subject with these few concluding thoughts. (The arbitrary words and phrases indicating a certain kind of musical expression may be found in the glossary at the end of this volume.)

11. If we would realize the truly Beautiful in music, it will be necessary to subject all these means for expression to something of more importance, viz. THOUGHT.

The best kind of expression comes like a burst of flame from the burning housetop. The most rigid and practical mechanism will not necessarily put one into a healthy state of mind. We must be taught to feel. If I have not the feeling within my breast for the true and grand, the tender and reposeful, the dark and sombre, the gentle and pleasing in music, how shall I make others feel it?

It is said that genius is born, and not cultivated. Pure genius, born or not, never gave any one the ability to *feel* true art.

It takes much hard work in order to bring our minds to a correct comprehension of the most beautiful forms of expression. We must live outside of self frequently, if we would realize the best that music has to offer.

12. We have heard teachers of music say that children could not be taught to sing with expression. These same teachers have added that about all that might reasonably be expected of children was that they sing mechanically correct. It makes one think more strongly than ever of the old truism, "As the teacher, so the school," a saying that has manifested itself over and over again from Plato down to the present time.

All pupils will not learn to perform with inherent expression. Some music contains no thought, therefore does not stimulate the mind to healthy action. There are many students of this sort of musical rubbish. Mechanical execution is one thing and music another. Some students study the latter; many stumble through the former. Some students *take* and *study* lessons, while others simply *take* them and worry away the practice hour. Some see all around the outside of music, while others go below the surface and delve deeper every day.

Music ever will remain one of the greatest mediums of expression, especially that which comes from the well-tuned hearts and voices of merry school children. The musical girl or boy has a broader conception of the universe than he or she who unfortunately does not possess musical feeling.

If one has not the love for music, why is it? Our experience is that it is often undeveloped, and no way has been devised to arouse the lethargic nature of the child. One teacher has a class of pupils of whom only about one half sing. She says, "They do not like to sing." These same pupils go to another teacher. After a time all sing. Such instances are by no means rare. The latter teacher finds the responsive chord, and tunes it by her manner of expression. She does not drive pupils to sing; she makes them

want to sing. To the conscientious teacher striving to find a way in which her pupils may be quickened to a stronger love of music and better expression, I leave the following beautiful thought of Schiller: —

“ The pangs, the cares, the weary toils it cost,
Leave not a trace when once the work is done;
The artist's human frailty merged and lost
In Art's great victory won ! ”

Part III.

CHAPTER XVII.

THE CECILIAN SERIES OF STUDY AND SONG.

AS COMPLEMENTAL, PARALLEL, OR ALTERNATE FOR THE
NORMAL MUSIC COURSE.

THIS series of books by Mr. John W. Tufts is indispensable in any comprehensive scheme of musical instruction in schools. In them the author has designed a complete course of exercises for instruction in all the principles of musical notation and time, and has included also a most delightful array of song material, embracing selections from the works of the standard and classical composers of past and modern times. All the so-called "schools" of composition are drawn upon, and a great variety of fascinating folk-songs have been woven in, taken from various nations. One object of this series is to secure variety without destroying the educational plan and sequence,—to open side doors from the Normal Music Course into the world of selected musical literature, and give the student views of that world to broaden and interest him.

Not to know in music some of the great themes which Beethoven, Mendelssohn, Mozart, Verdi, Rossini, Brahms, Gounod, Abt, Randegger, and Rubenstein have given to the realm of musical composition, is analogous to not knowing the great conceptions of Homer, Dante, Milton, Shakespeare, Goethe, Schiller, and other master minds in literature. Not to be familiar with some of the leading folk-songs of England, Germany, Switzerland, Hungary, Ireland, Scotland, and America, is like missing the fascination of the fairy tales of Grimm and Hans Christian Andersen, the fables of Æsop and La Fontaine, the fantastic adventures of Don

Quixote, the pathetic story of Robinson Crusoe, the wonderful travels of Gulliver, and the charms of Kingsley's Water Babies. The Cecilian Series gives this insight into the literature of modern and classical music, and into many of the most familiar airs of all countries.

The field of this Series is so broad, and the conditions under which it has proved not only valuable but even invaluable are so numerous, that they can be fully realized only by actual experience. At best, this chapter can merely suggest the lines of usefulness, and indicate in a general way the many excellent features of these books.

The mission of The Cecilian Series is twofold: —

1st. To furnish a supplementary series of instructive exercises and songs for use in cities and towns *where the Normal Music Course is being used* as the basis of elementary musical instruction.

2d. To furnish a course *adapted to the needs of cities and towns where music has never been systematically taught*, and an introductory course is wished, or where, for any reason, there is a desire for a series of music books other than the Normal Music Course, but equally complete in itself.

As the supplementary reading that is introduced in connection with various branches of school work gives variety and stimulates interest, so the books of The Cecilian Series used in connection with the books of the Normal Music Course awaken fresh interest, and inspire the children with new enthusiasm and vigor, and the music lesson thus comes to be eagerly anticipated by both teacher and pupils. The continued use of any one book will, in course of time, become monotonous to the children, even if that book be ideal in the brightness and variety of its exercises and songs. The appearance and style of a book are soon an old story, and it requires ingenuity and hard work on the teacher's part to keep up the interest. If a supplementary collection can be provided, the results will prove surprisingly gratifying, for the simple fact of taking up a new book and finding exercises that look a little different on the page will incite the children to renewed efforts, — will make the music lesson more interesting, and for that reason more productive of good. In a nine years' course, if music is to be given its proper place and is to be studied intelligently, a great many songs are required to illustrate the principles taught, and the aggregate number in both the Normal Course and The Cecilian

Series is none too large. In music, as in numbers, it is by doing the same thing over and over again many times, and in the greatest variety of ways, that a principle is thoroughly learned.

One fundamental utility of The Cecilian Series is found in its ready adaptation to interchange with the books of the Normal Music Course. The First Reader of the Normal Music Course being in use in a given school for elementary work, that elementary work may be extended by the use of the exercises in the First Cecilian Book. The songs in the First Normal may also be varied by the use of the delightful songs adapted from classical sources found in the First Cecilian.

The Second Cecilian Book may be used to add to and amplify the Normal Second Reader, and so on through both sets of books, using The Cecilian by the side of the Normal, book for book, thus making The Cecilian supplementary to the Normal Course.

If preferred, children who have gone through the First Normal Reader, which is the greatest elementary book of our times for musical instruction, may drop the Normal Music Course at this point, and go on in perfect progression with the Cecilian Books, commencing with the Second Cecilian.

Valuable and specific suggestions regarding the best manner of combining these two Courses, and a detailed parallel arrangement of them, may be found in "A Standard Course of Study in Vocal Music for Schools,"* which is heartily commended to the reader.

Several schemes or plans for music instruction from these books, which illustrate their relation and interchangeability, are here presented.

A STRICTLY EDUCATIONAL PLAN.

THE NORMAL MUSIC COURSE, COMPLETE.

1. The First Reader.
2. The Second Reader, Parts I. and II.
3. Introductory Third Reader, for Soprano and Alto Voices.
4. Third Reader for Unchanged Voices.
5. Third Reader for Mixed Voices.
6. The Euterpean for High Schools. (No exercises.)

* Published by Silver, Burdett, and Company.

AN IDEAL PLAN.

HOW THE NORMAL MUSIC COURSE AND THE CECILIAN SERIES MAY BE USED SIDE BY SIDE IN THE SAME SCHOOL.

The Normal Music Course.

First Reader.—Contains 562 Progressive Studies, Exercises, and Songs. Covering nine keys in one part; also the same keys in two parts; *adapted to beginners* in vocal music.

*Second Reader, Part I.**—Contains 350 Graded Studies and Exercises; 63 Songs. Covering nine keys progressively in *one part*; also in *two parts, G clef*.

Second Reader, Part II.—Contains 148 Graded Studies and Exercises; 45 Songs. Covering nine keys in *three parts, G clef*; then introducing F clef and reviewing the nine keys in *three parts*, with one part on F clef; also the same with *four parts*, one part on F clef. Illustrated.

Introductory Third Reader.—Designed to complete the work of the Second Reader, *for soprano and alto voices*. Intended to follow the three-part exercises and songs of the Second Reader; or may be used instead of Part II. of the Second Reader, with voices requiring only the G clef. An exceedingly valuable drill book. Teachers who can do so will find it very profitable for their classes to sing this book through before taking a Third Reader.

Third Reader.—For Mixed Voices.—182 Studies and Exercises; 62 Songs. Covering all the keys progressively in three or four parts respectively, with one part on F clef; with Appendix containing selections for devotional and general school exercises.

The Cecilian Series of Study and Song.

Book I.—For One Voice. This is a volume of 96 pages, designed for primary schools and classes. Part I., 32 pages, is devoted to exercises and studies, and Part II., 64 pages, to bright and attractive songs. The studies are so carefully arranged that teachers will find no trouble in using them to prepare for any difficulty, in tune or time, to be met with in the songs.

Book II.—For Soprano and Alto Voices. Part I. of this volume, 48 pages, contains 200 two-part studies in tune, besides numerous exercises in time. The remaining 96 pages, Part II., are filled with two-part songs. This is a valuable book for intermediate grades, containing, as it does, large provision for drill and study through which to prepare for difficulties, and an abundance of choice songs (56) for recreation and practice.

Book III.—For Unchanged Voices, with Added Notes for Basses and Tenors. An especially valuable book for grammar grades, furnishing, as it does in Part I., 80 pages of exercises and studies for drill and review, and, in Part II., 112 pages of charming songs. The special provision made in this book for immature tenors and basses will be appreciated by every teacher who has studied the development of the human voice. The arrangement of "added notes" will guard against the injury of voices and, at the same time prove a decided help in getting boys to sing.

Book IV.†—For Mixed Voices. Part I. of this work contains 32 pages of exercises and studies for review, and Part II. 160 pages of part songs and choruses.

* The Second Reader may be obtained in two parts, or complete.

† Book IV. Cecilian is also admirably adapted for use in High Schools and Choruses.

FOR GIRLS' SCHOOLS.

TO FOLLOW THE SECOND NORMAL READER, OR CECILIAN, BOOK II.

Third Normal Reader for Female or Unchanged Voices. — For girls' grammar and high schools, or for mixed schools where boys' voices do not require F clef. It contains 145 Studies and Exercises; 40 Songs; filled with the choicest music and musical exercises. Illustrated.

Azdean Collection. — Part songs for female or unchanged voices. A large collection of the choicest compositions from the best masters, for ladies' colleges, seminaries, choral societies, and private classes. Seventy of the very choicest and best Trios and Quartets carefully arranged for unchanged voices.

An Advanced Book for High Schools.

The Euterpean. — A collection of popular Choruses, Quartets, and Part Songs, comprising 264 elegant quarto pages, divided into: I. Choruses and Part Songs (192 pages). II. National and Patriotic Songs (24 pages). III. Selected Hymns and Tunes (48 pages). Especially adapted to School Choruses, Singing Societies, and mixed Choruses of all kinds, presenting a wealth of musical literature never before offered to such bodies of singers in a single volume.

THE USE OF THE CHARTS.

The Normal Music Charts (First Series), comprising Drill Exercises in *Tune*, nine keys, one part, G clef, in *Time* or *Rhythm*, simple two, three, and four-part measures, with undivided beat or pulsation, should be used with the First Reader of the Normal Music Course, or Book I. of the Cecilian Series, or both; or its use may be extended for review principles into the grades where the Second Normal Reader and Book II. of the Cecilian Series are used.

Normal Music Charts (Second Series). — Drill Exercises, covering the various keys successively in one, two, and three parts on G clef; also the same keys in three parts with one part on F clef (Bass); also in Time or Rhythm, illustrating all the difficulties commonly met in the music of the standard composers.

These comprehensive and advanced Charts may be used in the entire Music Course, even after leaving the elementary books of the Normal

and Cecilian Courses of study. They are invaluable for review by classes from the primary through the High School.

The Cecilian Series and the Normal Music Course may also be admirably combined in other ways for schools where a less elaborate plan of musical instruction is pursued, and where fewer books are desired in the course. The following arrangements are suggested:—

PLAN No. 1.

1. First Normal Reader with Normal Music Charts (First Series).
2. The Cecilian Series of Study and Song, Book II., and Normal Music Charts (Second Series), these Charts to be used through the remainder of the Course.
3. The Cecilian Series of Study and Song, Book III.
4. The Cecilian Series of Study and Song, Book IV., for upper grammar grades and High Schools.
5. The Euterpean, for High Schools.

PLAN No. 2.

1. First Normal Reader with Normal Music Charts (First Series).
2. Second Normal Reader, Part I.
3. The Cecilian Series of Study and Song, Part II., and Normal Music Charts (Second Series); these Charts to be continued through the Course.
4. The Cecilian Series of Study and Song, Book III.
5. The Cecilian Series of Study and Song, Book IV.
6. The Euterpean.

PLAN No. 3.

FOR GRAMMAR GRADES ONLY. A SHORT COURSE.

1. First Normal Reader and First Series of Charts.
2. The Cecilian Series, Book II., and Second Series of Charts.
3. The Cecilian Series, Book III.

PLAN No. 4.

The Cecilian Series of Study and Song, complete, Books I., II., III., and IV.

The condition of a town or city where music has never been successfully taught presents a somewhat different problem. We find here pupils of all ages, in every grade from the first to the ninth, who are all on nearly the same plane musically. No book has been made or can be made that shall have songs equally adapted to primary and advanced pupils. Each class, however, should be made to study the fundamental principles of music, and at the same time should have such songs as will draw out the best power of the pupils. Here again The Cecilian Series steps in and performs a valuable work, teaching as it does the beginnings of music and illustrating them with such fine songs that the older scholars are relieved of all annoyance they might feel if they were studying the same book as the younger pupils. Thus, while the lowest grades are beginning the longer and more elaborate course, the more advanced grades, not fitted to take up the higher books of the Normal Music Course, may acquire a knowledge of sight-reading extending from the one-voice exercises of the first book of The Cecilian Series through the study of two, three, or even four-part songs. Scholars who were in the eighth or ninth grades at the time this music work was begun will, of course, be able to complete but a small portion of it; but all pupils, whether in the lowest or highest grades, will receive a thorough knowledge of the first principles of music study, and of the development of those principles, in songs so pleasing that the singer forgets that this is a form of work, and looks upon it as recreation only. While the older scholars are making the most of their time in the study of the shorter course presented in The Cecilian Series, the work with the younger pupils is not delayed, and they are following up the more fully elaborated line of study given in the Charts and Readers of the Normal Music Course.

The distinction between these two differing sets of interchangeable books, the Normal Music Course and The Cecilian Series of Study and Song, should be clearly borne in mind. The former is a carefully graded set of musical text-books which thoroughly covers all necessary principles of vocal music and sight-reading; the latter is a shorter course, that may be used in place of the former, but whose best office is to be an aid and supplement to the Normal Music Course.

Now that we understand their use let us give attention to the books themselves. The Cecilian Series has five books, four of which are adapted

to the needs of graded schools, and one particularly for ungraded schools. This last is known as the Common School Course.

Book I., for One Voice. — This book is divided into two parts. Part I. consists of one-voice exercises suitable for children in the primary grades of school. The arrangement of keys is the same as in the Normal Music Course, beginning with the major scale from C. Time studies also appear on the first page, giving the simplest difficulties in two, three, or four-part measures; six-part measures are presented later in the book. As in the Normal Music Course, so in The Cecilian Series, each exercise is written with the purpose of presenting some new problem in the easiest and most natural way. The problems are so carefully expressed that teachers of little experience can readily comprehend them, and the arrangement is such that each difficulty is anticipated by those which precede it, and each, in turn, prepares the pupils for those to come.

Part II. contains a beautiful collection of songs, many of which have accompaniments to be used at the discretion of the teacher. These songs cover a wide range of topics, and offer a choice variety for selection. They are unusually bright and pleasing, and are well adapted to interest and arouse the children. They are a welcome relief from the meaningless tunes with which educators have so long attempted in vain to produce a love of music in children. Such songs as are found in this, as well as in all the books of The Cecilian Series, give the scholars a love for all that is best in music.

Book II., for Soprano and Alto Voices. — This book may be used to advantage by classes in the fourth and fifth years in school. It covers many of the difficulties of divided (i. e. half) pulsations and various fractional pulsations. The triplet and the chromatics #4, ♭7, and #5 are introduced into many of the exercises. One has only to glance through the book in order to see that, like the other books of The Cecilian Series and those of the Normal Music Course, it has a plan carefully wrought out. It will be found as pleasing as it is instructive.

The attention of teachers is called to certain exercises, not noted in the index, which are particularly adapted to certain things: —

Illustrations of Syncopation. (See page 42.) Exercises 10, 11, 28, 30, 35, 42, 44, 46, 49, 51, 58, 63, 111, 120, 129, 137, 142, 157, 162, 165, 173, 179, 182, 191.

Illustrations of Motives and Figures. (See page 132.) Exercises 7, 12, 15, 27, 35, 36, 45, 56, 60, 66, 104, 123, 133, 151.

Many other illustrations might be cited, but these, together with those given in the index, will serve to show what an amount of suggestiveness the book offers to the student. A pleasing educational feature is the recapitulation of certain difficulties, in Exercises 165 to 200 inclusive.

Part II. of this book contains songs arranged for Soprano and Alto, many of which have accompaniments. As great a variety of topics will be observed here as in Book I. Many of the songs are new, and few of them have ever been published in any books. A number of songs are arranged from the works of the great composers, and these arrangements are free from the distorting elements that characterize so much of such work. The original is altered only enough to bring the composition within the vocal powers of the scholars for whom it is prepared, and the individuality and thought of the composer are left unchanged.

Book III., for unchanged Voices, with added Notes for Basses and Tenors. — To make a book that shall be equally adapted for girls and boys of the upper grammar and lower high school grades, that shall give an equal amount of practice for each, is no easy task. The boys require a part that shall be fairly easy, written on the F or Bass clef, and at the same time calculated to encourage them to put forth their best efforts. This is the work accomplished by Book III. Carrying on the work of Book II., it leads the scholars by easy stages from the previous two-part study to fully developed chorus work. This book is also well adapted for singing schools and adult classes that have a comparatively slight knowledge of music.

Part I. contains exercises, most of which are written in three distinct parts, the Bass written upon the F clef, usually forming a duplicate of the alto. The suggestions of tune and time, harmony, etc., and the thought power which the practice of these will call forth, cannot well be measured. The index gives a clue to the difficulties contained in the various exercises, but a few deserve special attention.

Study Exercises 12, 15, 28, 30, 39, 43, 49, 53, 67, 73, 85, 91, 99, 107, 113, 128, 139, 148.

As in Book II., so again in the present volume, we find a recapitulation from Exercises 157 to 210.

Part II. contains a large number of songs. Some idea of their scope may be gained from the following facts. There are forty-seven songs arranged for four parts, viz. First and Second Sopranos, Alto, and Bass; fifteen

songs are for unchanged voices, in three parts. Nine are sacred selections from standard composers, four are patriotic, and fourteen are typical folk-songs, culled from various nations and countries. Forty different composers are represented, of whom fifteen are German, eleven are English, four American, and the remainder divided among Italian, Russian, etc. Surely with such variety as this in their music study, there is little danger of the pupils becoming musically narrow. On the contrary, there will be developed a broadness of artistic sympathy which is often lacking in the graduates of our schools.

Book IV. for Mixed Voices.—This book is a summing-up of The Cecilian Series. It contains several pages explaining the best method of presenting tune and time, accompanied by representations of the major scale from the various keys, and illustrations of the different forms of mensural rhythm with time names. Then follow some unique exercises; they are arranged in groups, and each group shows the relation of a certain note to all the keys in which it belongs. This method of presentation gives added skill in reading the notes of the various scales. The remainder of the introductory exercises in the book are written for three voices, Soprano, Alto, and Bass, and illustrate the following branches of music study:—

- | | |
|-----------------------------------|---------------------|
| 1. Undivided beat. | 3. Chromatic tones. |
| 2. Divided beat of various kinds. | 4. Minor keys. |

The songs of this book are divided into four parts. Part I. contains part-songs and choruses of varied character; Part II. is made up of songs suitable for special occasions; Part III. of national and patriotic songs; and Part IV. of sacred music. These songs are rather more difficult in their arrangement than those of Book III. The best style of music is used throughout the book, and many of the selections are taken directly from the works of the great musicians. The book forms a fitting conclusion to the Series.

The Common School Course, the remaining book of The Cecilian Series of Study and Song, stands alone in being a complete series in itself. In the Hints and Directions to Teachers is embodied a short and concise manual of music teaching. The book is divided into three parts, with exercises and songs for one voice, two voices, and three voices respectively. The music for three voices is for two Sopranos and Alto, with added notes

for Bass voices, and a collection of songs in the last part of the book is arranged for mixed voices. In their proper places among the exercises appear the presentation of the major scales from the various keys, the chromatics, and the forms of undivided and divided pulsations. The book is intended for use in ungraded schools, or in any school where it is not advisable to use more than one book. All students in Normal Schools should become thoroughly familiar with this book, as it contains all the essential elements of music study. Its songs, of which there are over one hundred, are of the same high standard as those of the other books of The Cecilian Series, and are equally varied and pleasing.

In the analysis just given, almost everything which has been said of the several books might be said of the Series as a whole. Both its importance and its influence on the children are incalculable. Every experienced teacher knows the relation of the singing to the rest of the school work. When the singing is bright and full of energy and animation, the other lessons have a share in that feeling; and they suffer from lack of spirit when the music lesson has been dull. Probably the music lesson has more influence upon the day's work than any other study. It thus becomes doubly important that music should be as good as possible. The exercises of these books are at once instructive and interesting. They exemplify the expressive power of pure music, unaccompanied by words. These new "Songs without Words," whose first mission is to give children a knowledge of tones, their production, relation, and representation, are not merely instructive, but are replete with thought and meaning. They show the children the great function of music, which is to express a real, underlying thought more vividly than words could, and in the manner that appeals most quickly to the emotions. Thus they not only teach the relations of tones and the forms of rhythm, but they also develop in the children a knowledge of music and a power to appreciate it. When music, the most recreative in its character of all branches of school work, thus becomes a means of intellectual growth, the whole work of the school will be so rounded out as to develop in each child a mental power and an artistic sense that will be invaluable to him in after years.

In many schools the training in music is of such a sort that the children learn only musical facts, the *bones* of musical knowledge, as it were, and for that reason the music lesson often fails to accomplish its most

important work. One of the greatest points of excellence in The Cecilian Series of Study and Song is the love for good music which it nurtures in children. When they have finished Book IV. they are not only ready to pursue higher musical study, but they have already tasted of the best in music. Not only do these songs train the scholars to appreciate good music, but they are good music in themselves. After the children have completed this Series they are ready to enjoy Beethoven because they have sung some of his music. Mozart, Handel, and Mendelssohn are not unknown individuals to them, but are recognized as the composers of some of the songs that they like best. If every child in every public school in the land could become familiar with these exercises and songs, there would be less cause for complaint because of the lack of musical appreciation among Americans. Nothing can produce such appreciation except the musical education of the children. No line of study is better adapted to this end than that embodied in the Normal Music Course and The Cecilian Series of Study and Song.

GLOSSARY OF MUSICAL TERMS AND SIGNS.

NOTE. — The aim in making this Glossary has been to give only those terms in common use at the present time. Whenever two terms are similar, they are usually placed together, *e. g.* Bass, Basso. By means of the abbreviations following the term or terms, one may see from what language they come. The abbreviations are *Eng.*, English; *It.*, Italian; *Lat.*, Latin; *Ger.*, German; *Gk.*, Greek; *Fr.*, French. One of the most valuable features is that, whenever an illustration of a certain word or phrase occurs in any of the books in the Normal Music Course, attention is called to it; *e. g.* *Ad Libitum*, "Sg. No. 31, Int. 3 R.," means that this expression is found in that song. The abbreviations for the books are: F. R., First Reader; S. R., Second Reader; Int. 3 R., Introductory Third Reader; Mxd. 3 R., Third Reader for Mixed Voices; Unchd. 3 R., Third Reader for Unchanged Voices. *Even though, in most cases, but one illustration is quoted, the observing student may find other illustrations. A few illustrations from the Euterpean have also been given.*

A.

Abandon, *Fr.* Without restraint; with ease and freedom.

A capella, *It.* In the church style.

Accel., **Accelerando**, *It.* Gradually hurrying the rate of movement.

Acoustics, *Gk.* The science of sound.

Adagio, *It.* A degree of movement faster than *grave*, slower than *moderato*.

Ad Lib., **Ad Libitum**, *Lat.* At will of performer. One may take whatever time or force he wishes. [Sg. No. 31, Int. 3 R.]

A Dur, *Ger.* Key of A major. [Exs. 219-244, F. R.]

Agitato, *It.* With agitation; much excited.

Al., **All'**, **Alla**, *It.* In the style or manner of.

Alla Breve, *It.* Used to denote two beats or pulses in a measure.

Allegretto, *It.* Cheerfully, but not as fast as *Allegro*. [Sg. No. 18, Mxd. 3 R.]

Allegrezza, *It.* With great joy.

Allegro, *It.* Brilliantly; lively; rapidly. [Sg. No. 13, Int. 3 R.]

Alt., *It.* High; *e. g.* *Sop. in Alt.*, high soprano.

Alto, *It.* In vocal music, formerly the counter tenor or highest male voice. Now it usually means the lower of the two ladies' parts of a

mixed quartette. A wind instrument used in military bands.

A Moll, *Ger.* Key of A minor. [Exs. 131, 132, 153, 162, Int. 3 R.]

Andante, *It.* A movement neither slow nor fast. In the manner of walking. [Sgs. Nos. 39 and 40, Mxd. 3 R.]

Andantino, *It.* A little less fast than *Andante*. [Sg. No. 19, Int. 3 R.]

Anima, **Con**, *It.* With spirit and animation. [Sg. No. 8, Unchd. 3 R.]

A Piacere, *It.* At pleasure.

Appassionato, *It.* With passion; earnestly.

Appoggiatura, *It.* A note of embellishment. It takes its time from the note before which it is placed. Singers and players often make a mistake in singing or playing it.

A Quatro, *It.* For four voices or instruments.

Arioso, *It.* Like an aria, but usually not as well developed; shorter.

Arsis, *Lat.* The unaccented part of a measure.

As Moll, *Ger.* Key of A flat minor.

Assai, *It.* In a high degree. [Sg. No. 20, Euterpean.]

A Tempo, *It.* In time. A return to the original movement after some deviation or change has been made. [Sg. No. 4, page 17, Int. 3 R.]

Ave Maria, *It.* A hymn or song to the Virgin Mary. [Sg. No. 49, Euterpean.]

B.

Ballad. A short song, usually in narrative style. Formerly, a little history in lyric verse. The German ballad of Schubert and others is a much more complete composition, and is quite different from the English ballad.

Bar. A line drawn across the staff to show that divisions, called measures, are to be made.

Barcarolle, It. and Fr. Songs sung by Italian boatmen while on the gondola. They are usually in six part measure, and are of a quiet and dreamy character. [Sg. No. 45, S. R.]

Baritone. Name given to man's voice when its compass is between bass and tenor. (Very common.)

Bass, Basso. Lowest part in music; foundation. Male voice singing the lowest part.

Baton, Fr. A small rod or wand used by a conductor in beating time. (Mendelssohn was one of the first to use it.)

B Dur, Ger. Key of B flat major. [Exs. 189 to 219, F. R.]

Bis, Lat. Twice. Play or sing the passage, over which it is written, two times.

B Moll, Ger. Key of B flat minor.

Bravura, It. A term applied to spirited passages, requiring great skill and dexterity.

Breve, It. Short; formerly it was the shortest note; the others were the *longa* and *maxima*.

Brillante, It. and Fr. Brilliantly; with spirit and dash; in a sparkling manner.

Brio, It. About the same as above. [Sg. No. 7, Int. 3 R.]

C.

Calando, It. Growing gradually slower and softer.

Canon, Gk. Rule; a species of uninterrupted imitation; so arranged that it forms a perpetual fugue. [Sg. No. 44, Euterpean.]

Cantabile, It. In a singing manner.

Cantata, It. A composition, either sacred or secular, of too small dimensions to be termed an oratorio or opera. Examples of the cantata are King Rene's Daughter (Smart), Song of Victory (Hiller), May Queen (Bennett).

Canticle. Short hymn or sacred story. (The Benedictus and Nunc Dimittis are among the examples.)

Capriccio, It. A fanciful and pleasing composition; a fantasia.

Carol. A song of joy; used at Christmas and Easter tides. They were formerly sung by itinerant minstrels. [Sg. No. 88, S. R.]

C Dur, Ger. Key of C major. [Exs. 1 to 84, F. R.]

Ces, Ger. C flat.

Chanson, Fr. Song; usually short. (There are many different varieties.) [Sg. No. 11, Euterpean.]

Chœur, Fr. Chorus or choir.

Choral, Chorale, Ger. A sacred song which originated at the time of the Reformation. [Sg. No. 30, Int. 3 R.]

Chromatic, Gk. Color; proceeding by so-called semitones. [Pg. 12, Second Chart.]

Cis, Ger. C sharp.

Cis Dur, Ger. Key of C sharp major.

Cis Moll, Ger. Key of C sharp minor. [Exs. 136, 157, Int. 3 R.]

Clef, Gk. A character placed at the beginning of a staff to show the absolute pitch of a certain sound. The clefs now in use are modifications of the old letters C, G, and F.

C Moll, Ger. Key of C minor. [Exs. 139, 151, Int. 3 R.]

Coda, It. Tail or ending; a few measures added to a composition to give a more satisfactory and complete ending.

Common Time. That time or rhythm that has an equal number of parts in a measure. $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, etc. [Sgs. Nos. 58, 67, S. R., and page 77, F. R.]

Compound Time. Rhythms formed from combinations of simple time. $\frac{3}{8}$, $\frac{1\frac{1}{2}}{8}$, $\frac{9}{8}$, etc. [Sg. No. 18, Ex. 54, Int. 3 R.]

Con, It. With, as *con brio* (with brilliancy). [Sg. No. 15, Int. 3 R.]

Counterpoint. It comes from two words, *contra* and *punctum* (against and point). In a modern sense it is the art of combining melodies in such a manner that at any given place pure harmony will result. It is of two classes, strict and free.

Cres., Cresc., Crescendo, It. Increasing the power gradually. [Sg. No. 21, p. 68, Int. 3 R.]

D.

- Da Capo, D. C., *It.*** Return to the beginning of a movement.
- Da Capo al Fine, *It.*** As the above, except that the performer must stop at the word *Fine*, which means end.
- Da Capo al Segno, D. S., *It.*** Instead of going to beginning, return to a sign (§) and proceed from it.
- D Dur, *Ger.*** Key of D major. [Exs. 30-38, Int. 3 R.]
- Declamando, *It.*** Declamatory; in the style of a recitative.
- Decrescendo, Decres., *It.*** Gradually diminishing in power.
- Début, *Fr.*** First appearance.
- De Profundis, *Lat.*** One of the seven penitential Psalms.
- Des, *Ger.*** D flat.
- Des Dur, *Ger.*** Key of D flat major. [Sg. No. 52, Mxd. 3 R.]
- Des Moll, *Ger.*** Key of D flat minor.
- Diatonic, *Gk.*** The diatonic or major scale, consisting of five major and two minor seconds. The minor scale is also considered a diatonic scale. [Exs. 163, 186, Int. 3 R.]
- Diminuendo, Dim., *It.*** Gradually diminishing in force. [Sg. No. 21, p. 69, Int. 3 R.]
- Dis, *Ger.*** D sharp.
- Dis Moll, *It.*** Key of D sharp minor.
- D Moll, *It.*** Key of D minor. [Ex. 158, Int. 3 R.]
- Dolce, *It.*** Softly; sweetly. [Page 8, Appendix, Mxd. 3 R.]
- Dolente, Dolore, Doloroso, *It.*** Plaintively; mournfully; in a pathetic style.
- Dur, *Ger.*** German for major.

E.

- E Dur, *Ger.*** Key of E major. [Exs. 154-170, S. R.]
- Enhalt, *Ger.*** Denoting a pause.
- Elegia, *It.*** An elegy.
- E Moll, *Ger.*** Key of E minor. [Exs. 133, 143, 154, Int. 3 R.]
- Energico, *It.*** With energy; fire.
- Enharmonic.** Change of pitch name but not of sound, e.g. C sharp and D flat. [Page 12, Second Chart.]

- Es Dur, *Ger.*** Key of E flat major. [Exs. 209-224, S. R.]
- Es Moll, *Ger.*** Key of E flat minor.
- Espress, *Espressivo, It.*** Played and sung with proper care and taste, with expression. [Sg. No. 33, Int. 3 R.]
- Étude, *Fr.*** A study; usually evolved from a single motive or phase.

F.

- Facile, *Fr. and It.*** Light; easy.
- Fa Majeur, *Fr.*** Key of F major. [Exs. 172-191, S. R.]
- Fa Mineur, *Fr.*** Key of F minor. [Exs. 141, 161, Int. 3 R.]
- Fantasia, Fantasie, *It., Ger., and Fr.*** A composition of a fanciful style, with no rules or special order of development.
- F Dur, *Ger.*** Key of F major. [Exs. 56-68, Int. 3 R.]
- Fine, *It.*** To close; to come to an end. [Sg. No. 46, p. 135, Enterpean.]
- Fis Moll, *Ger.*** Key of F sharp minor. [Exs. 135, 145, 156, Int. 3 R.]
- Flauto, *It.*** A flute.
- Florid.** A term applied to a composition much ornamented or embellished. [Sg. No. 9, Int. 3 R.]
- F Moll, *Ger.*** Key of F minor. [Exs. 141, 152, 161, Int. 3 R.]
- Forte, *F., It.*** Loud. [Sg. No. 4, Int. 3 R.]
- Forte Mezzo, MF., *It.*** Medium loud. [Sg. No. 55 (fourth meas.), Enterpean.]
- Forte Piano, FP., *It.*** A sudden forte and as sudden a piano. (Beethoven used it often.)
- Fortissimo, FF., *It.*** Very powerful or loud. [Page 144, Mxd. 3 R.]
- Forzando, Fa. Sf., *It.*** Indication of an explosive tone. [Page 147, sixth meas., Mxd. 3 R.]
- Fugue, Fuga, *Eng. and It.*** A flight. One of the strictest kinds of musical composition. A subject is proposed by one voice or part, and it is followed by one or several more according to strict rules. There are several kinds. (The fugues of Bach, Händel, Mendelssohn, and Cherubini are among the best.)
- Funèbre, *Fr.*** Funereal, as Marche Funèbre (funeral march).
- Fuoco, Fuocoso, *It.*** Extremely animated.
- Furioso, *It.*** With ferocity; vehemently.

G.

Gamut, *Ger.* The scale.

G Clef. Sometimes called the Treble Clef. It shows that the pitch of G is on the second line of the staff.

G Dur, *Ger.* Key of G major. [Exs. 22-29, Int. 3 R.]

Ges, *Ger.* G flat.

Gioioso, Gioioso, *It.* In a joyful manner; humorously.

Giusto, *It.* In a strict and steady time. [Sg. No. 3, Int. 3 R.]

Glee. A composition (vocal) for three or more parts, usually of a bright and sparkling character. The glee proper has no instrumental accompaniment. England is the home of it, and boasts such writers as Sir Henry Bishop, Smart, Horsley, Macfarren, and many others. [Sg. No. 25, Mxd. 3 R.; Sg. No. 31, Euterpean.]

G Moll, *Ger.* Key of G minor. [Exs. 138, 150, Int. 3 R.]

Gondellied, *Ger.* A gondolier's song; boatman's song. [Sg. No. 30, Mxd. 3 R.]

Grandioso, *It.* In a dignified and noble style.

Grave, *It.* The slowest rate of movement. [Sg. No. 42 (sacred), Euterpean.]

Grazia, Grazioso, *It.* Gracefully; in a graceful manner. [Sg. No. 4, Mxd. 3 R.]

H.

Harfe, *Ger.* A harp.

Harmony. A science which treats of the proper use, progression, resolutions, etc. of chords.

H Dur, *Ger.* Key of B major. [Sg. No. 27, Mxd. 3 R.]

High Mass. A mass celebrated in Roman Catholic churches, in which all the choristers together with a deacon and a sub-deacon are utilized. In opposition to Low Mass, in which the prayers are recited with music.

His, *Ger.* The note B sharp.

H Moll, *Ger.* Key of B minor. [Exs. 134, 144, Int. 3 R.]

I.

Iambic. A metrical foot composed of one short and one long syllable. [Sg. No. 5, S. R.]

Idyl. A short pastoral hymn or poem.

Il, *It.* The; as *il canto* (the song).

Imitation. The technical term for a device in contrapuntal composition. When one part repeats what another has sung or played, it is called an example of imitation. There are many kinds. [Exs. 32, 37, 50, Int. 3 R.]

Impeto, Impetuoso, *It.* With impatience.

Impromptu, *Fr.* In an offhand or extemporaneous manner.

In Tempo, *It.* In time. [Sg. No. 4, page 17, Int. 3 R.]

Interval. Common usage makes an interval the distance between two sounds or notes.

Introit, *Fr.* A passage of Scripture sung or chanted when the priest enters within the altar rail at beginning of mass; a vocal composition suitable to open worship.

J.

Jubel Gesang, *Ger.* Song of rejoicing.

Jubiloso, *It.* Full of joy.

K.

Key. A word having many meanings. The foundation of a movement or musical composition; a certain series or system of sounds.

Key Note. A note used as a basis of a scale or mode. One of the notes with which a composition always ends.

Klang, *Ger.* Sound; ring.

Kyrie, *Gk.* The beginning of a mass.

L.

La, *It. and Fr.* The; *la chasse*, the chase.

Labial. Letters uttered principally with the lips, as *b, p*, etc.

Langsam, *Ger.* Slowly.

Languido, *It.* Languidly; lazily.

Largo, *It.* A slow and broad style of movement. The choruses, "Behold the Lamb of God," and "Surely He hath borne our griefs," from Handel's Messiah, are beautiful illustrations. [Sg. No. 33, p. 103, Unchd. 3 R.]

Legato, **Leg.**, *It.* Tones closely connected; opposite of *staccato*. [Sg. No. 34, Euterpean.]

Leggiere, Leggiere, *It.* In a light and fantastic manner. [Sg. No. 1, Euterpean.]

Leise, *Ger.* Softly.

Lentando, Lento, Lent., It. In slow time, more frequently used in qualifying other movements. [Sg. No. 25, p. 89, Int. 3 R.]

Lied, Ger. Song.

Lydian, Gk. The fifth of the ancient Greek modes or scales. Nearly like our present scale of C major.

M.

Ma, It. But; as *ma non troppo*, but not too much. [Sg. No. 26, p. 95, Int. 3 R.]

Madrigal, Madrigale, It. The precursor of the glee. A vocal composition (elaborately written) in three, four, five, or six parts. The madrigal was largely developed through the efforts of the Netherlandic writers. English writers have also done much in that line; e. g. Weelkes, Kirbye, Byrd, Gibbons, and Leslie.

Maestoso, It. Majestically; with decisiveness. [Sg. No. 26, Int. 3 R.]

Maestro, It. A director; master.

Major, Majeur, Lat. and Fr. Greater, in respect to intervals and modes. When applied to the character of a scale the term is not a good one, although it is commonly used.

Marcato, It. Emphatic; well marked. [Sg. No. 10, Int. 3 R.]

Marcia, Marche, It. and Fr. March; in march time.

Mass. A communion service of the Roman Catholic Church; a musical composition consisting of five principal movements, the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. Bach's Mass in B Minor, Mozart's Twelfth Mass, and Haydn's "Imperial" are among the best.

Melody. A vague term used in theory as a succession of single sounds arranged in an agreeable and musical manner.

Meno, It. Less; as *meno forte*, less loud.

Messe, Fr. and Ger. A mass.

Mesto, It. Sadly; mournfully.

Metre. The rhythmical arrangement of the syllables of verse; in music, the arrangement of measures and bars, and general structure of a melody. (There are many kinds.)

Metronome, M. M., Ger. Maelzel's metronome. An instrument invented for measuring time. M. M. ♩ = 60 means that when it is set at No. 60 the pendulum will swing as many times in a minute. The swinging metronome,

now frequently and universally used, is a most valuable piece of property.

Mezza, Mezzo, It. Middle or mean; *mezza voce* means in a subdued voice; under the voice.

Militaire, Fr. In a martial style.

Minim. Old-fashioned name for a half-note. (First used in the fourteenth century.)

Minnesinger, Ger. A singer of love songs. One of the types of minstrels that flourished during the twelfth and thirteenth centuries in Germany.

Minor, Mineur, Minore, Fr. and It. An interval one degree less than a major; a minor scale.

Missa, Lat. A mass.

Mit, Ger. With.

Moderato, Modere, It. and Fr. In a moderate time. [Sg. No. 5, Int. 3 R.]

Modulation. A change from one series of sounds to another; from one key to another; musical inflection.

Moll, Ger. Minor.

Molto, It. Much; extremely. [Sg. No. 31, Int. 3 R.]

Mordente, It. An embellishment made by alternating the principal note several times with the note above and below.

Morendo, It. Gradually diminishing the tone and retarding the speed. [Sg. No. 46, p. 135, Euterpean.]

Mosso, It. Moved; *piu mosso*, more movement.

Motif, Motive, Fr. and Eng. The subject; a prominent passage; a group of notes forming the text or basis of a melody.

Moto, Motus, It. and Lat. Movement; motion. [Sg. No. 41, Mxd. 3 h.]

Mus. Bac. Bachelor of Music.

Mus. Doc. Doctor of Music.

Musica, Lat. Music.

Muthig, Ger. With courage; spirit.

N.

Natural. A sign (♮) used to show that the effect of a sharp or flat is removed. (It is sometimes called a cancel.) [Ex. 310, 1st meas., S. R.]

Nobile, It. Noble; grand.

Noels, Fr. Songs of joy for Christmas tide.

Non, It. Qualifying word meaning not; as *non troppo*, not too much. [Sg. No. 29, Int. 3 R.]

Notation. Some system or series of signs used to suggest or represent musical sounds and their modifications.

Nuances, Fr. Shading; certain modifications of time, force, etc.

O.

Obligato, It. A solo; an indispensable part or parts of a composition.

Octave, Ottava, Eng. and It. Twelve semitones or minor seconds; the eighth tone in a scale.

Octet, Octetto, It. A composition for eight parts or voices; eight performers.

Ode. A lyrical composition, longer than a song and differing from a ballad by dealing more with sentiment than narrative.

Opera, It. A secular musical drama. It consists of recitative, aria, chorus, etc., and is presented on a stage fitted with scenery and decoration. The first opera was written by Peri in 1594.

Opus, Op., Lat. Work; as *Op. 14*, the fourteenth published work of an author.

Oratorio, Oratoire, Lat. and Fch. A sacred musical drama, consisting of recitative, aria, etc., like the opera. It is usually given without action. The first oratorio was written by Cavaliere in 1600.

Orgel, Ger. Organ.

P.

Paraphrase. Sacred Song based on a selection from Holy Writ.

Parlando, It. Declamatory.

Passion, Passione, Eng. and Fr. A musical composition of some length to which the last seven words of the Saviour are set. A very solemn and impressive style of music. Probably the first dramatic setting was by Nazianzen, about 360 A. D.

Pastorale, It. A quiet movement of a rural nature, usually in $\frac{3}{4}$ or $1\frac{1}{2}$ time.

Pathetica, Pianto, It. Pathetically; plaintively.

Pause, ♫. A character consisting of a dot under a curved line. When placed over or under a

note it indicates that a tone is to be prolonged. [Sg. No. 13, Int. 3 R.]

Perdendosi, It. Gradually slower and softer to the end.

Period. In a musical sense, related to form. A complete thought.

Phrase. A musical thought, usually incomplete.

Piano, Pia, P., It. Soft; a piano-forte. [Sg. No. 57, Euterpean.]

Pianissimo, PP., It. Very soft. [Sg. No. 20, p. 63, Int. 3 R.]

Più, It. More; as *più lento*, more slowly. [Sg. No. 25, p. 89, Int. 3 R.]

Poco, It. By little; as *poco forte*, louder by small degrees. [Sg. No. 25, p. 89, Int. 3 R.]

Poco a poco, It. By degrees. Less and less, or more and more. [Page 128, Sg. No. 45, Mxd. 3 R.]

Pomposo, It. Grandly; in a pompous manner.

Portamento, It. Lifting or carrying the voice from one tone to another. (It is often overdone.)

Prelude. A preliminary performance; a short movement introducing the principal subject.

Prestissimo, It. As fast as possible.

Presto, It. Very fast, but not the quickest rate of speed.

Prima, Primo, It. The first.

Prima Vista, It. At first sight.

Q.

Quartet, Quartette, Quartour, Eng., It., and Fr. A composition for four voices or parts; four performers. [Sg. No. 113, S. R.]

Quasi, It. In the manner of; as *quasi recitative*, in the manner of a recitation.

Quintet, Quintetto, Eng. and It. A composition for five voices or parts; five performers. [Sg. No. 119, S. R.]

R.

Rallentando, Rall., It. Gradually slackening the time. [Sg. No. 39, p. 109, Mxd. 3 R.]

Rapido, It. With rapidity.

Rauco, It. In a harsh and boisterous manner.

Recitative, Recit., It. A musical recitation; used largely in opera and oratorio.

Religioso, It. In a solemn and religious manner.

Rinforzando, Rfz., It. Increase the power; emphasize.

Risoluto, It. In a firm manner.

Ritardando, Ritard., Rit., It. Gradually slackening the time. [Sg. No. 10, Int. 3 R.]

Ritenuto, Riten., It. Going slower at once, instead of by degrees. [Sg. No. 16, p. 51, Euterpean.]

Round. A characteristic English composition; a canon; a species of fugue in unison; similar to a catch.

Rubato, It. Stolen; borrowed; *tempo rubato*, stolen time.

Ruhig, Ger. Quietly; tranquilly.

Russe. In a Russian style.

Rustico, It. In a simple and rustic fashion. [Sg. No. 7, Int. 3 R.]

S.

Salve Regina, Lat. Hymn addressed to the Virgin.

Sanctus, Lat. One of the portions of a mass, commencing with the word Sanctus (holy).

Sanft, Ger. Soft.

Sang, Ger. Song.

Scherzando, Scherz., It. Playfully; in a sportive and jolly manner. [Sg. No. 4, Euterpean.]

Schnell, Ger. Fast.

Section. One of the modifications of a form. It is usually longer than a phrase, and shorter than a period. It does not make complete sense.

Semibreve. A note of ancient usage equal to a modern whole note.

Semitone, Gk. A wrongly used word, meaning the interval of a minor second or augmented prime.

Semplice, It. Simply; not ostentatiously. [Sg. No. 26, Mxd. 3 R.]

Sempre, It. Always; as *sempre staccato*, always short and pointed. [Sg. No. 39, p. 109, Mxd. 3 R.]

Senza, It. Without.

Sestet, Sextet, Fr. and It. A composition for six voices or parts; six performers.

Sforzando, Sforz., Sf., It. Means that strong emphasis must be given to some particular note or chord.

Signature. There are two kinds, that of the key and time; e.g. two sharps, key of D major or B minor; $\frac{3}{4}$, two part measure.

Simile, It. Similarly; in a similar manner.

Si Replica, It. Repeat.

Slur, \frown . A mark used to connect two notes of different degrees. It shows that they must be smoothly performed. [Sg. No. 2, p. 13, F. R.]

Smorzando, Smorz., It. Gradually dying away.

Solfeggio, It. A vocal exercise.

Sonata, It. An instrumental composition usually of two to four movements. The sonata in its present shape was first consummated by Haydn. It is one of the principal instrumental forms.

Soprano, It. The highest kind of female voice; a soprano singer.

Sostenuto, It. Well sustained; hold tones their full value. [Sg. No. 33, p. 103, Unchd. 3 R.]

Sotto, It. Under; as *sotto voce*, with a soft voice.

Spirito, Spiritoso, It. In a dashing and spirited manner. [Sg. No. 30, Unchd. 3 R.]

Stabat Mater, Lat. A hymn of a sad nature on the crucifixion. It is performed in the Roman Catholic service. Perhaps the most popular Stabat Mater is that of Rossini.

Staccato, Stac., It. It means that each tone shall be sung or played in a detached and crisp manner. [Sg. No. 19, Euterpean.]

Stentato, It. Forcibly.

Stesso, It. Gradually dying away.

Strepitoso, It. Impetuously.

Stretto, It. A contraction; its chief use is in the fugue. After the chief development, the subject and its answers are often used much nearer to each other. This weaving-in process is called the *stretto*. A well conceived stretto shows knowledge and skill on the part of the composer.

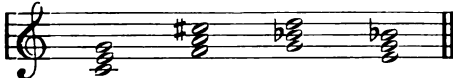
Stringendo, It. Increasing the speed faster and faster.

Subito, It. Very quickly.

Syncopation, Gk. A crossing of the regular recurring accent. Schumann was very fond of using it. [Exs. 235, Part I, F. R.; Ex. 28, Int. 3 R.]

T.

- Tacet, It.** Silent.
- Tantum Ergo, Lat.** A hymn to close the Roman Catholic service; sung at benediction.
- Te Deum Laudamus, Lat.** "Thee God we praise." A song of praise and thanksgiving; sung in the Episcopal ritual.
- Tempo, It.** Time; movement. [Sg. No. 29, p. 109, Int. 3 R.]
- Tenor, Tenore, It.** The highest kind of adult male voice; the person singing tenor; the viola or tenor violin.
- Tenuto, Ten., It.** Well sustained.
- Terzetto, It.** A composition for three voices or parts.
- Thema, Gk. and Lat.** The subject; the theme.
- Thesis, Lat.** The accented part of a measure.
- Timbre, Fr.** The quality of tone, either of voice or instrument.
- Tonleiter, Ger.** Tone ladder; the diatonic scale.
- Tranquillo, It.** Quietly.
- Tre Volte, It.** Perform three times.
- Triad.** A term used in harmony. A common chord consisting of a root, third, and fifth; e. g.



- Trio, It.** A composition for three voices or parts; the second movement of a minuet or scherzo.
- Troppo, It.** Too much. [Sg. No. 29, Int. 3 R.]
- Tutti, It.** All the voices or instruments; used after a solo part. [Third meas., p. 114, Mxd. 3 R.]

U.

- Un, Una, Fr.** One.
- Unison.** The exact consonance of two sounds of the same pitch.
- Un Poco, It.** A little. [Sg. No. 30, p. 91, Unchd. 3 R.]
- Ut, Fr.** The ancient name or syllable for the first tone of the major scale. (Guido first used it in the tenth century.)

V.

- Varie, Fr.** Varied; arranged with variations.
- Velato, It.** Not distinct.
- Veloc., Velocissimo, It.** With great rapidity.
- Verte Subito, V. S., Lat.** Turn the leaf quickly.
- Vigore, Vigoroso, It.** Vigorously; with vim.
- Vivace, Vivo, It.** In an animated manner; full of life. [Sg. No. 31, Mxd. 3 R.]
- Vocalization.** The practice of voice exercises.
- Voce, Voix, It. and Fr.** The human voice.
- Volante, It.** In a rapid manner.

W.

- Walzer, Ger.** A waltz.
- Weise, Ger.** The melody; the song.
- Wünde, Ger.** Dignified.

Z.

- Zärtlich, Ger.** With affection.
- Zwischenspiel, Ger.** Interlude; between play.

Acme Library Card Pocket
Under Pat Sept 26, '76, "Ref. Index File"
Made by **LIBRARY BUREAU**
530 ATLANTIC AVE., BOSTON

Keep Your Card in This Pocket

